

ORANGE COAST

THE MAGAZINE OF ORANGE COUNTY

OCTOBER 1994 \$2.95

ACROSS THE
GREAT INDIAN DESERT
BY CAMEL

JET-SET SKIING AT
LAKE TAHOE
AND ST. MORITZ

FALL FICTION:
SOMETIMES
LOVE IS BLIND

HIGH-SPIRITED
MARY ANN MILLER
REVEALED



Sitcom Siren

FRAN DRESCHER IS SITTING PRETTY
AS THE BRASSY STAR OF 'THE NANNY'

PLUS: THE LATEST AND GREATEST IN SAN FRANCISCO
AND ORANGE COUNTY'S WINNING SPORTS BARS



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GUCCI

TIMEPIECES



ROBINSON'S MAY

This One



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ORANGE COAST

The Magazine of Orange County

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PUBLISHED
MONTHLY BY RUTH K. KO

Splashes Restaurant



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FROM THE PUBLISHER

CIVIL LIBERTIES

POET T.S. ELIOT SAID THAT "APRIL IS THE CRUELEST month," but in my book, October has it beat by a mile. There's the impending sense that the holiday season is fast approaching, but it isn't quite time to feel good cheer. And can you count the retailers (bless 'em) who are already stringing up Christmas decorations and having preholiday sales?

There's the weather—the Southern California equivalent of March in Chicago—when Mother Nature exacts payback for all of the glorious, crystalline days of, well, March. The palms have a deadly rattle during the Santa Anas and I'm sure the murder rate soars.

Then there's the tinkering with time—"fall back" and all that stuff. Didn't they (whoever "they" are) invent Daylight Savings Time for farmers? They're in short supply in my part of Orange County.

It's all this clock-adjusting that gets me thinking about time and how it seems to be speeding up, at least on these golden shores. Is it just me, or are things getting more rushed? Friendships are doled out in quick lunches, phone calls are put on hold midconversation, and our Filofaxes are filled to overflowing.

It's a matter of priorities, I guess. It's the "me-thee" equation that gets acted out in all sorts of venues, public and private. It's the daily minidramas that get acted out in elevators, supermarkets and freeways all around us: the folks who "forget" to hold the elevator door when it's trying to tear your leg off, the demolition-derby shopping carts, the guy in the Beemer who speeds up as you try to merge into traffic on our perpetually repair-torn freeways.

Let's make everyday common courtesy—simple kindness—a priority. It's not difficult and it really feels good.

Mary Ann Miller, revealed this month, is a perfect example of someone who believes that what goes around comes around. Mary Ann is one of the busiest women in Orange County, giving back to the community in a big way. This creative, socially conscious, sexy dynamo juggles a dozen projects at once, bringing her special spark to everything and everyone she touches. Not only does she feel good about herself, she looks great, too.

So let's take a lesson from Mary Ann Miller. Instead of making the lives of others rougher just because we may have had a bad day, let's try to help someone else have a better day than ours. Even if he or she is a stranger.



RUTH K., PUBLISHER



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TWO-BOUNCE CHAMPS

More than 350 wheelchair-bound tennis players from 25 countries, including Russia, will gather in Irvine October 8 through 16 for the 15th Annual U.S. Open Wheelchair Tennis Championships. The tournament, held each year at the Racquet Club of Irvine, traditionally attracts between 1,500 and 2,000 spectators for the final games, in which professional players duke it out with impressive power and agility.

"The best players in the world all have some kind of sponsorship and play three to four hours a day," says Brad Parks, head of the nonprofit National Foundation of Wheelchair Tennis, which is based in San Clemente. "The power of their hits is truly incredible, and they have all the same strokes as the top professional players—the drop shots, the lobs, the smashes. The difference in the game is that it's a lot more like chess, more strategy than movement. It's especially interesting during a doubles match because it's so different to watch." Parks himself is a former champion and was the winner at the first wheelchair tennis tournament held in Griffith Park in 1977.

The U.S. Open has since become the largest and most prestigious wheelchair tennis tournament in the world. It's the culmination of the Grand Prix circuit, which boasts more than 70 wheelchair tennis events nationwide. According to Parks, wheelchair tennis is the fastest-growing of all wheelchair sports. Players abide by the standard rules set forth by the U.S. Tennis Association, with one major exception: the ball may bounce twice before the player hits it.

The tournament includes Junior, Master's and Mixed Doubles divisions as well as the traditional Men's and Women's Singles and Doubles. Educational seminars and clinics with keynote speakers will also be featured, and the first annual Wheelchair Sports Expo will be held at the racquet club from October 10 through 12. Products on display will include state-of-the-art lightweight sports wheelchairs, and water skis designed for the disabled.

Admission to both the tournament and expo are free to the public. For more information, call 361-6811.

—Eve Belson



At the Movies 101

Is Orange County ready to analyze, scrutinize, inspect and dissect the making of movies? Los Angeles movie buffs have been doing it for years in courses offered on the campuses of UCLA and USC. Now, says, Nancy Warzer, Director of UC Irvine Extension's Arts and Humanities Department, it's our turn. This fall, Charles Champlin, Los Angeles Times film critic and host of Bravo cable network's Champlin on Film, will moderate Charles Champlin's Coming Attractions, a six-week course in film appreciation offered in association with Edwards Cinemas.

Viewing first-run films will be the basis of the classes, which will be held on Monday evenings beginning

October 10 at the

Edwards Cinema in

Irvine The Market-

place, across from

UCI. Edwards

Cinemas' Jim

Edwards says he is

all for Champlin

teaching this type

of course as a

habit. "The county

is ready," he says.

"And Edwards

Cinema would love

to be a part of it."

Small wonder:

Champlin's name draws. His list of credits is as long as that of the famous film industry personalities he has interviewed over a career that began as a *Time/Life* correspondent and continued for the next 30 years as a columnist, arts and entertainment editor, and editor emeritus for the *Los Angeles Times*.

His reviewing style has been described as elegant even by those who have been nicked by his pen once or twice. Of Champlin's reviews, Alfred Hitchcock once said: "He can cut to the bone and draw blood with the best of them. But for the most part, Charles Champlin manages, through the most adroit and felicitous manipulation of the English language, to convey distaste and disappointment. One is not merely injured, one is repelled as a creative artist."

Champlin's Coming Attractions is designed to satisfy the appetites of both film students and movie buffs. Included in the course will be the chance to watch Champlin interview "major players"—the actors, directors, writers and producers associated with the movies reviewed in the course. Interested students will have to enroll to find out who they are.) Early enrollment is strongly recommended. The course fee is \$100; on-site registration is \$125. For registration information, call 856-5414. —Marla Miller





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SHORT CUTS

NINETIES STYLE LIBRARY

With the July inauguration of the new \$8.2 million Central Library in Newport Beach, going to the library now means searching through CD-ROM computer databases and wandering through spacious, lighted aisles of current books, magazines, compact discs and videos while catching sweeping ocean views through huge picture windows.

The library was designed by architects Simon Martin-Vegue Winkelstein Moris of San Francisco and James L. Pirdy of Newport Beach, who softened the contemporary look by adding a trellised arcade at the entrance and gardens around the building.

Inside, after walking through the open 26,152-square-foot main floor, browsers ascend a green-and-gray slate staircase with views of Newport Beach or Catalina Island at each level. The second floor "electronic village" will stock 300,000 microforms, 500 current magazine and newspaper subscriptions, plus 260,000 books and recordings.

The kid-sized Children's Room is named for John and Elizabeth Stahr, the original co-chairs of the Newport Beach Public Library Foundation which helped raise more than \$2 million in private funding for the library. The room includes a listening/viewing center, bins of picture books and a storytime area, complete with the Big Dipper constellation painted on the ceiling.

The Central Library is located at 1000 Avocado Avenue, at Pacific Coast Highway and MacArthur Boulevard. Call the library at 717-3800 for more information. —Megan D. Pincus

ALOHA, SCHIELEIN

Henry Schielein's reasons for leaving Hawaii to become president of the Balboa Bay Club:

1. Maui was beautiful but too peaceful.
 2. Even champagne and caviar every day gets boring.
 3. I started sympathizing with former island-of-Elba-resident Napoleon.
 4. CEO Beverly Ray, has the taste and vision to make the Balboa Bay Club one of the country's premier resorts.
 5. My son, Ryan, wanted to go back to St. Margaret High School.
 6. My wife, Carol, needed to go shopping.
 7. I missed skiing in Mammoth.
 8. I want to go kayaking on the bay every morning.
 9. Southern California has it all—it's the only place to live.
- Gloria Zigner



A Round of Support

People have often compared life to a *carousel*—the ups and downs, the endless motion, the hanging on and getting dizzy. It is a fitting analogy especially for cancer patients.

Thus, "Carousel of Life" was the name given to Orange County's annual retreat for pediatric cancer patients and their families. The retreat, sponsored by the UCI Clinical Cancer Center in Orange and Kids Cancer Connection Inc., in Irvine, is being held this year at the Bahia Resort Hotel, in San Diego, October 21 through 23.

Since 1987, the *Carousel of Life* has brought almost 350 families of cancer patients together to help understand the disease, their feelings and to see that they are not alone.

The retreat is dedicated not only to the "care of cells" of cancer treatment, but to the emotional ups and downs of the patients, their siblings, and also their parents.

The program offers entertaining as

well as informative sessions for patients and family members of all ages. Parents are offered discussion groups from "Why Did My Child Get Cancer?" to "Insurance Dilemmas and Cancer Care," as well as a comedy show with childcare is provided. The young patients are divided into three sections by age for arts and crafts, a health fair, and discussions about their feelings as patients or as siblings of patients. Club Medical is offered to young adult patients and siblings, ages 16-23, with entertainment and discussion groups from healthy eating to having relationships.

Above all, many participants say, the retreat gives them a chance to relate to other people struggling with pediatric cancer.

"It helps to realize we are not the only ones dealing with these overwhelming problems," one 1993 participant said. "Just to laugh together strengthens us all."

Life is certainly a *carousel* for these families, but the *Carousel of Life* aims to make the holding on a little bit easier.

If you are interested in sponsoring or attending the *Carousel of Life*, please contact Jann Rabin M.S., at the UCI Clinical Cancer Center, 456-5081.

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Eric Marino

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Shirish & Pushpa Patel

While the design process appears magical there is no mystery to Bogart's success, no substitute for a commitment to perfection and an imperative for quality. And being sensitive to the times in which we live leads naturally to the conclusion that now more than ever, everyone wants that refuge from the world, that magical place which is home.

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CALENDAR

W H A T ' S H O T I N N O C T O B E R



SPECIAL EVENTS

OCTOBERFEST, through November 6. The traditional celebration of all things German features authentic food and entertainment. Old World Village, 7561 Center Avenue, Huntington Beach. 895-8020.

OCTOBERFEST, October 1. A celebration in the tradition of the German festival. Festival of Arts grounds, 650 Laguna Canyon Drive, Laguna Beach. 494-1018.

CONCOURS D'ELEGANCE, October 2. The 12th annual car show includes 100 classic automobiles and 50 muscle cars. Pelican Hill Golf Club, 22653 Pelican Hill Road South, Newport Coast. 756-0993.

PASSPORT TO END HUNGER, October 13. The benefit food fair and wine tasting spotlights Orange County restaurants and features a silent auction and live entertainment. Crystal Court, 3333 Bear Street, Costa Mesa. 771-1343.

KNOTT'S SCARY FARM, October 7-31. The amusement park is transformed for Halloween, with "haunted" walk-through mazes, re-themed rides, special shows and 500 costumed ghouls popping up unexpectedly. Knott's Berry Farm, 8039 Beach Boulevard, Buena Park. 827-1776.

GRAND COSTUME OPERA BALL, October 29. The eighth annual costume ball features a bevy of opera's heroes and villains and entertainment by singer Gary Morris. Hyatt Regency, 17900 Jamboree Boulevard, Irvine. 474-4488 extension 320.

FOR CHILDREN

MERVYN'S MUSICAL MORNINGS, October 15. The Pacific Symphony Orchestra performs *The Sorcerer's Apprentice*, *Night on Bald Mountain* and music from *The Phantom of the Opera*. Orange County Performing Arts Center 600 Town Center Drive, Costa

Mesa. For more information, call 755-5799.

KNOTT'S BERRY FARM, October 15-30. Camp Spooky, a no-scare Halloween celebration for kids ages 11 and under, featuring costume contests, daytime trick-or-treating, themed games, shows and activities. 8039 Beach Boulevard, Buena Park. 827-1776.

THEATER

WAY OFF BROADWAY PLAYHOUSE. Through October 2, *Some of My Best Friends*, Stanley Hart's comedy about a man who discovers that, after a nervous breakdown and shock therapy, he is able to understand the language of animals and plants. 1058 E. First Street, Santa Ana. 547-8997.

SOUTH COAST REPERTORY. Through October 2, *A Streetcar Named Desire*, Tennessee Williams' drama about a Southern belle's tragic clash with her brutish brother-in-law. October 14 through November 20, *Green Icebergs*, a romantic comedy by Cecilia Fannon about mistaken identity and two American couples vacationing in Italy. Mainstage. Through October 23, *Later Life*, A.R. Gurney's comedy about old flames meeting again at a cocktail party. Second Stage. 655 Town Center Drive, Costa Mesa. 977-4033.

THEATRE DISTRICT. Through October 2, *Same Time, Next Year*, a dramatic comedy about two people who continue a decades-long affair on the same weekend every year. 1599 Superior Avenue, Suite B-2, Costa Mesa. 548-7671.

VANGUARD THEATRE. Through October 5, *The Heiress*, Ruth and Augustus Goetz's drama about a lonely heiress and her handsome but dubious young suitor. October 28 through October 1, *The Crucible*, Arthur Miller's drama about the Salem witch trials. 699-A S. State College Boulevard, Fullerton. 526-8007.

LAGUNA PLAYHOUSE. Through October 9, *Strange Snow*, an upbeat drama about two Vietnam veterans unexpectedly reuniting and helping each other. 606 Laguna Canyon Road, Laguna Beach. 497-9244.

ALTERNATIVE REPERTORY THEATRE. Through November 12, *Macbeth*, William Shakespeare's tragedy about ambition, murder and insanity. 1636 S. Grand Avenue, Santa Ana. For more information, call 836-7929.

ORANGE COUNTY PERFORMING ARTS CENTER. October 1-8, *Aida*, an opera about unrequited love and political turmoil in ancient Egypt. 600 Town Center Drive, Costa Mesa. For more information, call 556-Arts.

CAL STATE FULLERTON. October 7-23, *And a Nightingale Sang...*, a love story amid the hardships on the American homefront during World War II. Arena

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THE GHOST TOWN AT KNOTT'S SCARY FARM COMES ALIVE.

MUSIC AND STAGE STAR GARY MORRIS ENTERTAINS AT THE OPERA BALL.





Theatre. **October 28** through November 6, *Mack and Mabel*, a romantic musical about love in Hollywood during the 1930s. Little Theatre, 800 N. State College Boulevard, Fullerton. 773-3371.

IRVINE BARCLAY THEATRE. **October 10-11**, Chinese Magic Revue, performing acrobatics, tumbling and feats of strength and balance.

October 18, *Tlingit*, an authentic, traditional legend about a Southeast Alaskan Indian performed by Naas.

Kabidi Theater. 4242 Campus Drive, Irvine. 854-4646.

ENSEMBLE THEATER. **October 13 through November 5**, *Split*, a comedy by Michael Weller about a couple married for six years who inexplicably decide it's time to break up. 844 E. Lincoln Avenue, Suite E, Orange. 998-2199.

PLUMMER AUDITORIUM. **October 23**, *Sirly Valentine*, Loretta Swit stars in the one-woman show about a middle-aged British housewife who learns to live again during her trip to Greece. 201 E. Chapman Avenue, Fullerton. 773-3371.

MUSIC

SAN JUAN CAPISTRANO LIBRARY. **October 1**, Cuban salsa group Bongo Logic. **October 8**, Andean folk music/jazz group Huayucalitria. Courtyard, 31495 El Camino Real, San Juan Capistrano. 493-1752.

RANDELL'S. **October 1**, album release party for The Greyboy Allstars. **October 8**, album release party for David Zaslavsky. **October 15**, Zzah. **October 22**, Huayucalitria. 3 Hutton Centre, Santa Ana. 556-7700.

IRVINE BARCLAY THEATRE. **October 2**, the Orange County Chamber Orchestra performs an all-Beethoven program. **October 20**, the Guarneri String Quartet performs works by Haydn, Bartók and Debussy. **October 28**, the London Chamber Orchestra performs works by Benjamin Britten, John Adams, Philip Glass and Béla Bartók. 4242 Campus Drive, Irvine. 854-4646.

ORANGE COUNTY PERFORMING ARTS CENTER. **October 10**, the Kirov Orchestra of St. Petersburg performs works by Wagner, Prokofiev and Shostakovich. **October 13**, "The Essential Michael Nyman," featuring the composer, accompanied by his ensemble and the Pacific Symphony Orchestra. **October 14**, Tito Puente and His Latin Jazz All Stars, and the Poncho Sanchez Band perform percussion Latin jazz. **October 15**, AIDS Memorial Concert, featuring the Master Chorale of Orange County, the Los Angeles Gay Men's Chorus and the Master Chorale Orchestra performing works by Brahms, Faure and Ned Rorem. **October 19-20**, the Pacific Symphony Orchestra performs works by Mozart, Hopkins and Frank Ticheli. **October 21**, the Vienna Boys Choir performs short operettas and sacred, secular and folk music. **October 22**, the Southwest Chamber Music Society performs works by Messiaen, Bruckner and Stephen L. Mosko. **October 23**, Los Angeles Philharmonic performs works by Chavez, Prokofiev and Sibelius. 600 Town Center Drive, Costa Mesa. 556-ARTS.

DANCE

IRVINE BARCLAY THEATRE. **October 1**, Coast Ballet Theatre performs concert works and *pas de deux*. **October 5**, the Mark Morris Dance Group performs modern dance. **October 14-15**, Ballet Pacifica performs *Les Sylphides*, *Different Trains* and a newly commissioned work. 4242 Campus Drive, Irvine. 854-4646.

ORANGE COUNTY PERFORMING ARTS CENTER. **October**

6, Teatro de Danza Española performs flamenco. **October 25**, Nederlands Dans Theater

performs an international repertoire, including *Kaguyahime*, *No More Play*, *Sarabande*, *Whereabouts Unknown*, *Petite* and *Falling Angels*. 600 Town Center Drive, Costa Mesa. 556-ARTS.

COMEDY

ORANGE COUNTY CRAZIES. **October 15 through December 10**, *Romancing the Orange*, short sketches and improvisational skits spoofing life in Orange County. Pacific Symphony Center, 115 E. Santa Ana Boulevard, Santa Ana. 550-9900.

ART

UNMASKED. **October 23**, Sarah Young's art show that makes a difference. Barbara Eden serves as honorary chairwoman of the event which, benefits the Wellness Community. Antonello's, South Coast Plaza Village, 1161 Sunflower Avenue. 258-1210.

ORANGE COUNTY CENTER FOR CONTEMPORARY ART. Through October 21, "Self-Help Graphic Show," an exhibit featuring selected screen prints, serigraphs and etchings with a Chicago theme. **October 25 through November 25**, "Day of the Dead," an exhibit honoring the Mexican holiday. 3621 W. MacArthur Boulevard, Suite 111, Santa Ana. 549-4989.

SPORTS

MS 150K BACK TO THE BEACH BIKE TOUR. **October 2-3**. A party divides the two-day benefit bike trek that runs from Anaheim to San Diego. Anaheim Stadium, 2000 Gene Autry Way, Anaheim. 752-1680.

LOS ANGELES CLIPPERS. At Los Angeles Sports Arena: **October 19** vs. Denver Nuggets. **October 26** vs. Atlanta Hawks. At Anaheim Arena: **October 18** vs. Los Angeles Lakers. For more information, call 213-748-0500.

LISTINGS CONTINUE ON PAGE 142.





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THINK YOU'VE SEEN IT ALL?
THE CITY BY THE BAY MAY SURPRISE YOU

By Charles Lockwood

CABLE CARS. THE GOLDEN GATE BRIDGE. Picturesque hills dotted with Victorian houses. The Union Square shopping district. An active arts and culture scene. The fog that swirls through the Golden Gate every afternoon, streaming into the bay and then enfolding the entire city in its cool, silvery embrace.

These much-loved sights are only part of the reason why millions of people travel across the country, or halfway around the world, to visit San Francisco every year. But perhaps what is best about San Francisco is that it is constantly reinventing itself. There are always new things to do, excellent new hotels and restaurants to try, and new neighborhoods to explore. The City by the Bay is a destination that never grows stale, and it is little more than an hour's flight from Orange County.

Here are some "musts" for your next trip to San Francisco, whether it's your first visit or your twenty-first.

One of San Francisco's newest—and most luxurious—hotels is the Ritz-Carlton on the eastern slope of Nob Hill. The 336-room Ritz-Carlton has taken over the former Pacific Coast headquarters of Metropolitan Life, an impressive turn-of-the-century neoclassical building designated as an official city landmark. During a four-year renovation, Ritz-Carlton restored the building's exterior to its original splendor and completely rebuilt the interior with acres of Italian marble and miles of hand-crafted millwork as well as moldings, crystal chandeliers, Persian carpets, antiques and fine paintings. Don't miss the hotel's up-to-date fitness cen-

ter with exercise equipment, spa treatments and a swimming pool. In good weather, try the Garden Court, one of San Francisco's few outdoor restaurants, for an open-air breakfast, lunch, dinner or Sunday brunch.

The luxurious Mandarin Oriental Hotel literally rises above all its rivals because it is located on the 38th to 49th floors of the city's third tallest building. Guests are invariably transfixed by the panoramic view: the city marching up and down the hills, San Francisco Bay, the Golden Gate Bridge and the endless blue-gray expanse of the Pacific Ocean. For a special occasion, reserve a Mandarin Room junior suite. The large marble bathroom has a deep tub where you can soak in your scented bubble bath, drink champagne and gaze out a floor-to-ceiling picture window.

Later in the evening, you and yours can create your own sky-high dining room. Just order room service from Silks, the hotel's highly-acclaimed restaurant. Recently voted by readers of *Condé Nast Traveler* as one of the 20 best restaurants in the nation, Silks' cuisine is a sophisticated blend of Californian, French and Asian influences. Then, enjoy your private candlelit supper for two overlooking the bay and the city's lights.

For those who would rather spend their money shopping than on a hotel room, San Francisco has many well-located hotels that offer comfort and charm for about \$125 to \$150 a night. For lower rates, ask each hotel about weekend or off-season specials. The Triton, located on Grant Avenue opposite the gates to Chinatown and just three blocks from Union Square, is an exuberant high-style hotel with cutting-edge design and a youthful clientele. The Tuscan Inn, which is popular with families, is located in the heart of Fisherman's Wharf, only steps from Ghirardelli Square, Pier 39 and the cable cars.

The European-style Harbor Court stands on the waterfront near the foot

WHILE THE CITY
REINVENTS ITSELF, ITS CHARACTERISTIC
FOG REMAINS A CONSTANT.





UNIVAG

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SARAH YOUNG.

of Market Street, and many rooms have spectacular views of San Francisco Bay and the Bay Bridge.

San Francisco has always been one of the nation's leading restaurant towns. In the 1970s, Chez Panisse and other innovative Bay Area restaurants introduced the culinary revolution known as California cuisine, with its passion for fresh, flavor-filled ingredients. During the 1980s, however, culinary leadership moved from the Bay Area to Southern California, particularly Los Angeles. Now, according to many food critics, San Francisco has again taken the lead. In fact, some of Southern California's best-known chefs (including Wolfgang Puck, Michel Richard and John Sedlar) have opened restaurants in San Francisco.

One of the city's best new restaurants is The Dining Room at the Ritz-Carlton Hotel, which has received the *San Francisco Chronicle*'s highest four-star rating. But extraordinary cuisine is only one reason The Dining Room attracts food-loving San Franciscans as well as hotel guests. In the Ritz-Carlton tradition, the décor is sumptuous, the lighting is soft and flattering, and the service is flawless. No waiter ever arrives at the table asking, "Who gets the rack of lamb?" Chef Danko, maître d' Dawn Gilliard, and sommelier Emmanuel Kemiji "understand what luxurious dining should be in the 1990s," a *Gourmet* critic recently proclaimed, "and they have created an atmosphere of sophistication and warmth unique in my experience."

Of course, you may not want a culinary epiphany every night of your San Francisco visit. Where, for example, does chef Danko go on his nights off? Some of his favorite casual restaurants include Friangle, "a bustling French bistro with Basque influences," on Fourth Street; Moose's, serving "good Mediterranean/Italian food, with an excellent bar and live entertainment, such as jazz piano," on Stockton Street in North Beach; LuLu, "a large, friendly restaurant where they bring large platters of well-prepared food to the table" at Fourth and Folsom streets; and Wu Kong, "a busy, inexpensive Shanghai-style restaurant with incredible dimsum and a mostly Chinese clientele" on Spear Street.

Once a run-down commercial and residential neighborhood, the sprawling South of Market Street district, often called SOMA, is rapidly becoming one of the most vibrant districts in San Francisco, particularly around the George Moscone Convention Center.

In October 1993, for example, the Center for the Arts at



GARY DANKO, CHEF AT THE DINING ROOM
AT THE RITZ-CARLTON, IS CONSIDERED THE BEST IN SAN FRANCISCO.

Yerba Buena Gardens opened at 701 Mission Street between Third and Fourth streets. Often called the "Lincoln Center of the West," this \$44-million complex has a 755-seat theater, acclaimed as one of the best equipped in Northern California, and an Arts Forum with three separate galleries plus a large room for dance performances.

In January 1995, the new \$60 million San Francisco Museum of Modern Art will open at 151 Third Street across from the Convention Center. This bold 225,000-square-foot red-brick building, designed by Swiss architect Mario Botta, has expanded exhibition halls,

multi-use facilities for classes and workshops, and a theater for lectures and film programs.

But that's not all that's happening in SOMA. The Ansel Adams Center for Photography, a museum devoted to presenting and interpreting all photography, is located at 250 Fourth Street. The Cartoon Art Museum will move to Yerba Buena Center later this year. Children's Place, an arts, culture and recreation complex for children, is scheduled to open in 1996 on Howard Street between Third and Fourth streets. In mid-1996, a 325,000-square-foot entertainment and retail complex will open on Fourth Street, with a 15-screen multiplex theater, an IMAX theater, shops and restaurants.

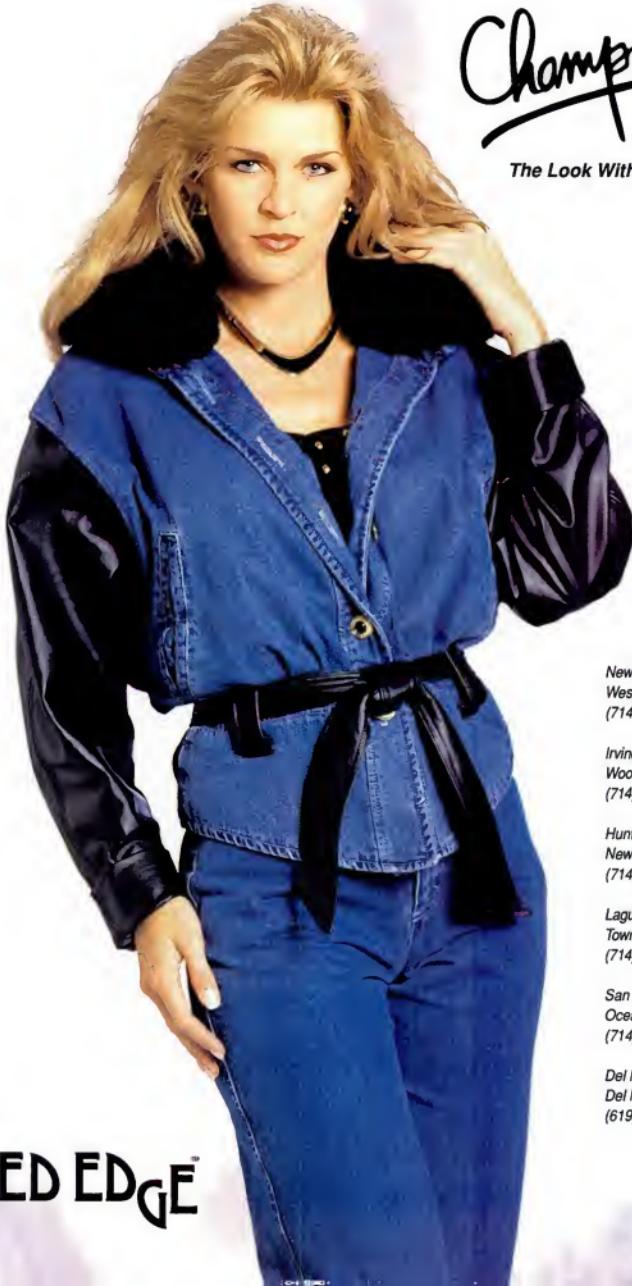
For several decades, Union Square and the adjacent streets have been the location of San Francisco's finest shops: I. Magnin, Saks Fifth Avenue, Neiman Marcus, Hermès, Gucci, Tiffany, Cartier and Gumps, to name just a few. The area was ever-so-elegant but a bit moribund. Now, "Union Square is undergoing a tremendous transformation," says Gavin Power, retail columnist for the *San Francisco Chronicle*. "Once known as a bastion of old-line retailing, the area is now attracting the trendiest shops, restaurants and entertainment."

Morton's Steakhouse, a Disney store and Borders Books and Music will open later this year at 400 Post Street at the northwest corner of Union Square. Planet Hollywood and Virgin Megastore are moving into a building on Stockton Street off Union Square. Nike will open a Niketown superstore at Stockton and Post streets in 1995.

Of course, all these changes have upset some Union Square regulars. But who says you can't drop off your kids at Planet Hollywood while you do some serious shopping at Gumps or Tiffany?

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SPORTS BARS

WHETHER YOU'RE A PLAYER OR A SPECTATOR,
YOU'LL BE AMONG FELLOW FANS AT THESE BARS

By Frances Huffman

WHEN SPORTS FANS CAN'T GET SEATS TO their favorite games, don't want to spend an arm and a leg for tickets, don't want to hassle with stadium parking, or just want to see a game that's not being televised locally,

they head to their favorite sports bars. These bars, with their big-screen televisions and hearty bar food, are a haven for fans who want to root and cheer with hordes of fellow enthusiasts. Want to get in on the hottest, no-hassle sports ticket in town? Try one of Orange County's sports bars.

Legends

The minute you set foot in Legends in Costa Mesa, you know you're walking on hallowed sports ground. You might even feel a need to genuflect as you enter what looks like a shrine to the football, basketball, hockey and baseball legends of the past and present. Like most sports bars, Legends' walls are plastered with photos and memorabilia of legendary greats (Ali, Kareem, Broad-

LEGENDS IS NOT YOUR TYPICAL
SAWDUST-ON-THE-FLOOR
SPORTS BAR.



way Joe) and the not-so-famous (unknown rodeo riders and stock-car racers). If you want to take in a game at the shrine, you'll have to scout out a spot early. On big game days like the Super Bowl or boxing Fight Nights (when there's a cover charge), the line outside snakes around the cavernous building. Monday Night Football fans can expect to wait 10 to 30 minutes if they don't arrive an hour to an hour-and-a-half before kickoff time. Once inside, you can watch any of 14 big-screen or eight regular televisions. You can usually take in three to four games or events at once. Amid the usual clientele of local businesspeople you'll find a lot of Los Angeles Kings fans sporting silver and black.

For some reason, it just seems that sports and a big appetite go hand in hand. There's nothing better than taking in a game and about 5,000 calories at the same time. Legends' fare doesn't disappoint. Snack on buffalo wings, mile-high nachos or potato skins, or if you're really hungry, go for the fan-size burgers, sandwiches and salads. If "breakfast at Wimbledon" is your style, or you just fancy breakfast with your sport, you can't go wrong with the hefty omelettes and egg dishes. Wash it all down with a 16-ounce draft for \$2.95. If you get there for happy hour 4 to 7 p.m. Monday to Friday, you'll get 50 percent off all appetizers and \$1 off beer, wine and well drinks. 580 Anton, Costa Mesa. 966-5338.

DP's Pub & Grill

DP's is a bar by the sea where you'll find fans in shorts and sandals amid the two big-screen and 22 regular televisions. The casual DP's attracts both the beach crowd and business folks taking in a game during lunch or after work. Local athletes also show up on game days—I've spotted both Angel pitcher Chuck Finley and former Angel slugger Reggie Jackson. Their photos are probably on the walls, too, along with other local and national athletes.

Centerfield Sports Bar & Grill



This Newport Beach sports den is so popular it's actually a boon to

TUCKED AWAY ON BEACH BOULEVARD,
CENTERFIELD IS A POPULAR VENUE FOR
MONDAY NIGHT FOOTBALL

other local bars, which often welcome the overflow from DP's. For the Super Bowl last year, reservations were required. And during college basketball's March Madness, it's a madhouse. Seating is so tough to come by that arriving early is a must. But that just lets you take advantage of the tasty sports-bar fare—including some great fish specials—and 32-ounce beers for \$3.75.

Sports isn't the only draw at DP's. Sunday night reggae and a couple of pool tables that double as dining tables during big sporting events attract nonspors buffs as well. 3110 Newport Boulevard, Newport Beach. 723-0293.

Centerfield

Even though its name makes reference to America's favorite pastime—baseball—it's Monday Night Football that draws the biggest crowds at Centerfield. Fans at this Huntington Beach sports bar come in all shapes and sizes, from families with small children to the corporate crowd. As much of a draw as the sports shown on the three big screens and seven regular screens are stand-up comedy on Tuesday night, pool playing on Wednesday night, and live music Friday through Monday evenings.

Fans and sports ignorants alike can find something to enjoy on Centerfield's massive menu, which includes basic bar fare plus huge breakfasts and dinner entrees. And happy hour prices make this sports bar a draw during the week and on weekends. Happy hour is Monday to Friday from 3 to 8 p.m., weekends from 4 to 8 p.m. Prices are \$2.50 for a 26-ounce draft, \$1 for domestic drafts, \$1.50 for well drinks and \$2.50 for name-brand mixed drinks. Happy hour food specials change daily. Like most county sports gathering spots, Centerfield becomes packed with fans fast. To land a

prime seat, you'll have to show up an hour to an hour-and-a-half before game time. 17296 Beach Boulevard, Huntington Beach. 848-0113.

Out of Bounds

Out of Bounds ranks as the favorite sports bar of the twentysomething crowd. The clientele at this Huntington Beach bar is too young to remember when the Raiders still played in Oakland or when Los Angeles only had one basketball team. Although the crowd is young, Out of Bounds is one of the oldest sports bars in the county. It has televised every football game since 1986 on its six big-screen and 25 regular televisions. Sports are only part of the attraction at Out of Bounds, which also features live bands on Sunday nights and plans to add Top 40 bands on other weekend nights. A dance floor keeps the Generation Xers on the move, and other diversions include arcade-style games.

Expect the usual greasy and gooey bar munchies. During happy hour from 4 to 7 p.m. Monday to Friday, you can chow down on a pizza and guzzle a pitcher of beer for only \$9.99. A pitcher alone goes for \$3 during happy hour, otherwise it's \$4.50. Out of Bounds sometimes has a cover charge that varies. 21022 Brookhurst Avenue, Huntington Beach. 968-9800.

The Place

Casual doesn't begin to describe the laid-back atmosphere at Corona del Mar's best-loved sports venue, with its six regular televisions and one big screen. The tiny bar on Pacific Coast Highway is the favorite watering hole for local softball and basketball league teams, so expect to see a lot of cleats and dust amid the sports memorabilia and the jukebox near the entrance. Sometimes so many softball and basketball players squeeze into The Place on weeknights you can barely move. All that togetherness makes it a great place to meet people, whether you want to or not.

The Place is what a sports bar ought to be: casual, friendly and fun, with lots of hootin' and hollerin'. Need another pitcher of beer (they run \$7) but can't maneuver your way to the bar? Just shout out your order to the high-energy bartenders and the patrons will gladly pass it down to you.

Even if you're not a sports nut, you'll want to check out The Place for its tasty burgers, pizzas and sandwiches, all named for sports greats. During happy hour from 4 to 6 p.m. Monday to Friday, you'll get \$1 off pitchers and some free munchies at the bar. 2920 East Coast Highway, Corona del Mar. 644-0210.

Champions

Inside the Irvine Marriott hotel you'll find the sports bar par excellence. Autographed sports jerseys, footballs, baseball bats and photos line its walls. Out-of-towners aren't the only ones to head to Champions to get a great seat for a game. Locals have discovered it, too. Although it doesn't have one of the basics of a good sports bar—big-screen

televisions—it does have 12 regular-size televisions which broadcast up to five games at a time.

Because it's part of a large hotel, Champions attracts a lot of visiting corporate types and vacationing families. This isn't a young crowd, so people who don't belong to Generation X will feel right at home here. Champions has one of the better happy hours among sports bars. For \$3, it's all you can eat from 4 to 7 p.m. Monday to Friday. Happy hour fare includes three entrees, soups and salads, so you definitely won't go hungry. A 23-ounce beer goes for \$2.50 during happy hour, \$3.75 after that. 18000 Von Karman, Irvine. 553-0100.



Heroes Bar

This Fullerton bar combines a *Cheers*-like pub atmosphere with a sports ambience. Heroes is as well known for its 60 domestic and imported draft beers as it is for its sports. Local softball teams steal a spot on weeknights to drink up, chow down and catch a game. At lunchtime, businesspeople stop in for a quick bite from the huge Mexican-American menu.

The laid-back atmosphere at Heroes spills over into its happy hour "policy." Although there is no official happy hour, you'll usually get a break on draft beers (normally \$2.50) and well drinks from 3 to 6 p.m. weekdays. During any sports season, you'll find the troops at Heroes cheering for Cal State Fullerton, the home team. The young crowd, which includes Cal State students, swarms into the sports den Thursday through Saturday nights, but you won't have to stand in any lines to muscle into the cozy neighborhood bar. Even though there are only three televisions at Heroes—a rarity among sports bars—fans don't miss any of the action. 305 N. Harbor Boulevard, Suite 128, Fullerton. 738-4356.

Cheers West

With a maximum capacity of more than 300, Cheers West really packs 'em in. Come game time, you won't find a line outside, but you won't be able to move inside, either. This expansive fan haven includes a cafe, bar, patio and banquet facilities. Serving up California cuisine and every sporting event imaginable, Cheers West attracts sports-minded individuals from age 21 and up. You'll find an equal number of men and women squeezing into this Anaheim bar.

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two happy hours: 5 to 7 p.m. Monday to Friday, with free appetizers from 11:30 p.m. to closing Monday to Thursday. 100 W. Freedman Way, Anaheim. 991-3822.

National Sports Grill

Welcome to the sports palace. National Sports Grill combines 14 pool tables, more than 40 televisions, a bar and a restaurant, and most locations have a patio that can accommodate more than 400 people. And believe me, you'll find that many jockeying for seats during Monday Night Football or play-off games. This first-class sports haven attracts all kinds of fans, from hard-core sports junkies to couples out on a first date. Young or old, male or female, corporate types to students to local softball teams—they all come here for a good time. You might even catch a glimpse of some of the Anaheim Bullfrogs, the local rollerhockey team, kicking back after a tough game at The Pond.

National Sports Grill is a true sports fan's bar; the televisions (including big screens) are tuned to the most exciting sporting events, with two televisions near the restrooms so you never have to miss a play. And the Grill is just as generous with its food portions. Hefty half-pound burgers (one-pounders if you're really hungry), sky-high sandwiches and salads are only the beginning. With a full restaurant, the Grill also whips up pasta dishes and its best-selling rotisserie chicken. But what's this? No happy hour? With drink prices like \$3.25 for a 23-ounce draft beer, every hour is happy hour at National Sports Grill.

This chain of sports bars is expanding rapidly. Check out the new location in Hutton Center: 101 E. Sandpointe Drive, Santa Ana, 979-0900. 1450 Harbor Boulevard, Fullerton, 871-0100; 5970 Orangethorpe Avenue, Buena Park, 523-0803; 450 W. State College Boulevard, Orange (across from Anaheim Stadium), 935-0300.

size televisions, Cheers West plays to fans who root for Southern California's local teams: Raiders, Rams, Mighty Ducks, Lakers and Clippers. In addition to the usual Monday Night Football fare, the bar also features karaoke on Sundays and a "bring-your-own-barbecue." Just bring whatever it is you want to barbecue and throw it on the barbie on the patio. Wash it all down with a \$1.50 draft beer (\$1.25 if you're there during happy hour). Cheers West actually boasts

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	KRATKA RIDGE	56 acres	30% beginner 30% intermediate 40% advanced	13 runs longest: 1/2 mile	7,850' peak 6,600' base	750' drop	\$35 weekend beginner package \$14 group lesson	1 single 1 double 1 surface	\$28 adult \$15 child \$5 senior	818-449-1749 818-440-9749
	MOUNTAIN HIGH	220 acres	25% beginner 50% intermediate 25% advanced	40 runs longest: 1.5 miles	8,200' peak 6,600' base	1,600' drop	\$18 group lesson	11 lifts including 1 quad 3 triple	\$38.75 adult \$15 child \$24.75 senior	619-249-5479
	MT. BALDY	400 acres	20% beginner 25% intermediate 25% advanced 30% expert	26 runs	8,600' peak 6,500' base	2,100' drop	\$15 group, no rental included beginner package; \$45 adult \$30 child	4 double	\$35 adult \$27 child \$27 mid-week \$18 senior	909-982-0800
	MT. WATERMAN	135 acres	20% beginner 40% intermediate 40% advanced	23 runs longest: 1 mile	8,035' peak 6,950' base	1,000' drop	\$35 weekday beginner package	3 double	\$30 adult \$16 child \$12 child free \$18 senior	818-790-2002
	SKI SUNRISE	100 acres	25% beginner 45% intermediate 30% advanced	22 runs plus open glade skiing longest: 1 mile	7,300' peak 6,700' base	818' drop	\$35 adult beginner package \$30 junior beginner package	1 quad 2 surface 3 triple 1 rope tow	\$28 adult \$22 weekend \$15 weekday Under 6 free \$15 senior \$12 weekday	819-249-6150
	SNOW SUMMIT	230 acres	10% beginner 65% intermediate 25% advanced	18 miles of runs	8,200' peak 7,000' base	1,200' drop	\$30 beginner package	1 surface 5 double 3 triple 1 high-speed quad	\$38.75 adult \$19.75 child \$24.75 senior 5 youth	909-866-5786
	SNOW VALLEY	235 acres	35% beginner 35% intermediate 30% advanced	35 runs longest: 1.25 miles	7,841' peak 6,700' base	1,141' drop	\$18 group lesson	8 double 5 triple 1 handle tow	\$37 adult \$22 child & senior	909-887-0751 800-680-snow
CENTRAL SIERRA	BADGER PASS	85 acres plus cross country	35% beginner 50% intermediate 15% advanced	9 runs longest: 1 mile	8,000' peak 7,200' base	800' drop	\$40 learn-to-ski package	3 double 1 triple 1 surface	\$26 adult \$12 child Exactly 40 years old free Seniors free	209-372-1330
	DODGE RIDGE	550 acres	20% beginner 60% intermediate 20% advanced	29 runs longest: 2.5 miles	8,200' peak 6,600' base	1,600' drop	\$35 beginner package \$20 group lesson	2 triple 5 double 4 surface	\$30 adult \$15 child (9-12) 6 under free \$27 military Seniors free	209-965-3474
	JUNE MOUNTAIN	500 acres	35% beginner 45% intermediate 20% advanced	37 runs longest: 2.5 miles	10,135' peak 7,545' base	2,590' drop	\$54 ski \$68 snowboard	Aerial tram 2 express quad 5 double	\$35 adult \$22 (13-18) \$18 (7-12) \$18 seniors	619-648-7733
	MAMMOTH MOUNTAIN	3,500 acres	30% beginner 40% intermediate 30% advanced	150 runs longest: 2.5 miles	11,053' peak 7,953' base	3,100' drop	\$54 ski \$68 snowboard	2 gondola 2 surface 6 quad 7 triple 14 double	\$30 teen \$40 adult \$20 child Seniors free	800-832-7320
	MT. REBA BEAR VALLEY	1,280 acres	30% beginner 40% intermediate 30% advanced	60 runs longest: 3 miles	8,495' peak 6,600' base	1,900' drop	\$30 beginner package \$48 int./adv. package	2 triple 7 double 2 surface	\$28 adult \$12 child \$10 senior Under 6 free \$10 physically challenged	209-753-2301

REGION	SKI RESORT	SKIABLE AREA	TERAIN	RUNS	ELEVATION	VERTICAL DROP	SKI SCHOOL*	LIFTS	PRICES**	PHONE
TAHOE AREA	ALPINE MEADOWS	2,000 acres	25% beginner 40% intermediate 35% advanced	More than 100 runs longest: 2.5 miles	8,637' peak 6,635' base	1,800' drop	\$48 beginner package	2 express quad 2 triple 7 double 1 surface	\$42 adult \$16 child 6-12 \$28 senior or half day (70+ free) \$6 child 6 and under	800-441-4423
	HEAVENLY SKI RESORT	4,800 acres	20% beginner 45% intermediate 35% advanced/expert	79 runs longest: 5.5 miles	10,040' peak 8,540' base	3,500' drop	\$43 beginner package	50-passenger tram 3 super quad 8 triple 7 double 5 surface	\$42 adult \$30 youth \$18 children 6 and under free	800-2-HEAVEN
	HOMEWOOD	1,260 acres	15% beginner 50% intermediate 35% advanced	57 runs longest: 2 miles	7,880' peak 6,230' base	1,650' drop	\$39 all-day beginner package \$33 beginner half-day package	1 quad 2 triple 2 double 5 surface	\$32 adult \$11 child under 9 free \$12 senior	916-525-2992
	KIRKWOOD	2,000 acres	15% beginner 50% intermediate 35% advanced	66 runs longest: 2.5 miles	9,800' peak 7,800' base	2,000' drop	\$25 adult beginner package \$50 child all-day package \$12 80-min. clinic	6 triple 4 double 1 surface	\$38 adult \$5 child (6-12) \$19 youth & senior	209-256-6000
	MOUNT SHASTA SKI PARK	300 acres	20% beginner 60% intermediate 20% advanced	22 runs longest: 1.25 miles	8,600' peak 5,500' base	1,110' drop	\$40 beginner package	2 triple 1 surface	\$27 adult \$21 midweek \$17 child/senior	916-926-8610
	NORTHSTAR AT TAHOE	2,000 acres	25% beginner 50% intermediate 25% advanced	60 runs longest: 2.9 miles	8,600' peak 6,400' base	2,200' drop	\$42 adult \$33 child beginner package	1 gondola, 4 quad 2 triple 2 double 2 surface	\$42 adult \$18 child \$21 seniors \$5 over 70	916-562-1010
	SIERRA AT TAHOE	2,000 acres	25% beginner 50% intermediate 25% advanced	44 runs longest: 2.5 miles	8,852' peak 7,350' base	2,212' drop	\$37 beginner package	3 high-speed quad 1 triple 5 double	\$37 adult \$27 teen \$17 child/senior	916-659-7535
	SQUAW VALLEY	4,200 acres	25% beginner 45% intermediate 30% advanced	More than 100 runs: 3.5 miles	9,050' peak 6,200' base	2,850' drop	\$25 beginner package	5 surface 15 double 8 triple 3 quad 1 gondola	\$43 adult \$5 child \$5 senior	800-515-1350
	SUGAR BOWL	1,110 acres	15% beginner 40% intermediate 45% advanced	58 runs longest: 3 miles	5,383' peak 5,883' base	1,500' drop	\$45 adult beginner package \$35 child beginner package	1 gondola 3 quad 5 double	\$37 adult \$10 child (12-15) under 5 free	916-426-3651



*Ski rental packages, including skis, boots and poles, are available on the slopes for about \$15 (adult) and \$10 (child) per day. A ski school beginner's package usually includes this rental cost. Snowboards are often available, as well. Call ahead for snowpack and temperature information.

**Prices vary according to time of season, week, weekend or holiday, student, child (12 and under), senior or military status, and group size. Half-day lift prices are available, as well as multiday tickets. The prices listed above are current, but some prices were not available at press time. On certain slopes, one lift ticket may be used at other nearby slopes.

HAIR-RAISING COIFFURES

IT'S SPIKED, IT'S TEASED,
IT'S MOUSSED-TO-THE-MAX, BUT DOES YOUR HAIR SUIT YOUR FACE?

By Mr. Blackwell

WHEN THE WISE OLD SAGE WROTE that hair was "the crowning glory" of the human form, you can bet your last can of mousse he hadn't taken a look at the cartoon coiffures that currently circulate around the

cul-de-sacs of America. What a mess! After all the money and time women spend searching for that Holy Grail of an outfit, scouring swank shoestores for that perfect pair of pumps, and cashing in yesterday's savings bonds for that "Face of Tomorrow," they manage to go and ruin their admirable efforts with hair more fit for a bird's nest than a beauty salon.

Today's hair is at a new low, despite the sleek new look that infiltrated Parisian runways recently. The vast majority of modern hair styles revolve around egg-beater bangs, porcupine spikes, Rapunzel ringlets and over-teased tresses. The just-stepped-out-of-the-shower syndrome also is a big fad among today's wash-and-rinse set; instead of being a crowning glory, these heads are tunnels at the end of the rainbow. They manage to obliterate otherwise beautiful, exciting women, turning them into clowns.

Individuality in hair design is as important as individuality in wardrobe; don't allow the latest trend to desecrate your head. After all, fried bacon strips are supposed to be served, not styled.

The shape of one's face, coupled with the lifestyle one leads, dictates the proper coiffures for women of all ages and attitudes. Please don't make the mistake of flipping through *Vanity Fair* and exclaiming "I want that!" More than likely, it took the model in question six hours to get her hair to look the way it did and, perhaps more importantly, what looks good with her face may not look good with yours. Instead of copying, start creating: a new you, a new image and a new appreciation of your own unique beauty.

Whatever happened to the flowing sen-

suous waves of a Rita Hayworth, whose sultry, statuesque beauty and body were made for those dramatic curls cascading down her back? Whatever happened to the sleek, silky, elegant pageboys sported by such fabulous faces as Greta Garbo and Lauren Bacall? The look was perfection: a simple, stylish frame for a spectacular face, working in harmony, not creating a revolution. A classic cut and understated elegance epitomized the Garbo and Bacall coiffures, while Marilyn Monroe's just-out-of-bed tousled tresses foreshadowed the whole MTV look that has ravaged a generation. On Monroe, the sex kitten curls worked; on most others, the result was dubious at best.

Of course, we have Madonna to thank for reviving the Monroesque style, and, believe me, her hair is the least of her fashion crimes. In fact, her short, blond Jean Seberg period was a perfect look for her: feminine, flattening to her face, sporty and neat. Now, she needs to can the retro rags and do *Evita*.

Things really aren't that different today than they were in the Sixties, when famed Mr. Kenneth concocted the just-off-the-yacht windswept look for socialites whose idea of roughing it was a week at the Waldorf. They looked hopelessly contrived, too. The styles come and go and come back again; the elaborate Alexandre de Paris creations of the Fifties re-emerged in the Eighties on everyone from Joan Collins to Ivana Trump. Opulent, luxurious, glamour-goddess all the way—most definitely not appropriate for the PTA cookout.

Still, hope is in the air—and hair—of America. Kathleen Turner's Hayworth magic; Jody Watley's updated Twenties sexy short style; Sharon Stone's incredible simplicity;

Michelle Pfeiffer's bewitching bangs and Barbara Walters' elegant but understated look are all perfection. Let's be thankful the days of the omnipresent Dorothy Hamill "lump-bowl cut" have headed to that great Ice Capade show in the sky. Reject the mistakes of the past and concentrate on the successes. By using your own imagination and not the outlandish fantasies of your hairdresser, you can create a style that's here today—and not gone tomorrow.

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D i



Dazzling Fran Drescher runs the show on her CBS hit, *The Nanny*

By Eve Belson • Photography by Stephen Harvey



"ARE YOU AS GOOD IN BED AS YOU ARE ON THE DANCE FLOOR?"

With that, Fran Drescher stole the scene in the 1977 classic *Saturday Night Fever*. Directors have had her stealing scenes ever since: in the cult hit *This Is Spinal Tap*, and in *American Hot Wax*, *Ragtime* and *Dr. Detroit* with Dan Aykroyd. She was the only redeeming presence in the Robin Williams bomb *Cadillac Man*.

And now she's starring in *The Nanny*, CBS's surprise hit about a Jewish

V
a

Art direction by Liliana Cartelli. Styling by Brenda Conner.
Hair by Enzo for Cloutier, Los Angeles. Makeup by Lucienne Zammit for Cloutier, Los Angeles.
Red velvet sofa courtesy of Z Gallerie, Fashion Island, Newport Beach.



DRESCHER

American princess from Queens who brings her own brand of sanity to an up-tight Manhattan household.

With its special blend of put-down humor, Earth-mother wisdom and high camp, *The Nanny* enjoys dream viewer demographics, not the least of which are a sizable gay following, no doubt due in large part to the outrageously tarty clothes Drescher wears on the show—and she wears them well.

Shaped like a screen goddess of yesteryear, with a billowing mane of raven hair, voluptuous ruby lips and smoldering almond eyes, 37-year-old Drescher fills out a dress like no one else in show business today. When she undulates onto the stage in a Geoffrey Beene sheath during the Comedy Awards last May, the audience members' eyes popped out of their heads and a crescendo of wolf whistles went up in the auditorium.

Right now, Drescher is undulating out of her dressing room in a \$4,500 Todd Oldham evening gown encrusted with jewels and sequins, and no one does it better. As she moves, you are reminded simultaneously of Jessica Rabbit and a well-heated lava lamp.

She drops herself sinuously into a lip-stick-red sofa and looks up at the camera lens with her sly eyes. Her hairdresser primpers her hair. Her clothes stylist arranges the train of her skirt. Her makeup assistant dusts the shine off her nose for the umpteenth time. A coterie of acolytes and sundry hangers-on flit about with exaggerated self-importance.

Drescher lies on the sofa like a glistening mermaid, a sight to behold. Then she opens her mouth.

"*Pee-dah!* Whadda you think?"

The sound breaks the spell like an air-raid siren. Drescher's Queens-bred, New York-cured voice has been variously described as a human foghorn, the braying of a mule, a nasal honk, an adenoidal whine. But nothing can pre-

pare you for the incongruity of the body from heaven being married to the voice from hell. Still, it didn't stop *Esquire* from voting her the woman they would be willing to learn a new language—Queens-ish—for.

"My whole family talks like this," she says with a laugh, as if the subject has never come up before. "Just recently, my mother said—it was so funny—she said in the same voice as me, 'We never really thought she had a funny voice!'" This from the woman who named her two

As Drescher moves, you are reminded simultaneously of Jessica Rabbit and a well-heated lava lamp.

daughters Francine and Nadine.

"Pee-dah" is her husband Peter Marc Jacobson, her high school sweetheart, her husband since 1978, her co-creator/co-executive producer/co-writer on *The Nanny*, and her number-one fan on and off the record. He also looks like he's from a different planet: slender build, wasp features, limpid eyes, hair-commercial hair, and as neutral an accent as the Americas can produce. Deadpans Jacobson: "I grew up on the wrong side of the nasal line in Queens."

It's that sense of humor, they both say, that makes their opposites-may-attract-but-this-is-ridiculous relationship work. "We look at everything the same way, find the humor in everything," says Jacobson. "That, and the fact that I'm extremely good in bed."

"It's true!" Drescher laughs, half honk, half bray. "Why just this morning....Let's just say I'm always satisfied."

It has been that way for them since the 10th grade, when they met as 15-year-olds at Hillcrest High School in Flushing, Queens. From the start, they knew exactly what they wanted to do in life: produce their own comedy shows and movies, and eventually create a Desilu-like empire. They fed themselves

a steady diet of sitcoms, studying them closely and analyzing what worked and what didn't. Drescher branched out into movies, Jacobson into writing and producing as well as acting, but along the way they made sure they always had plenty to eat on the table. They both went to beauty school to have something to fall back on, and even today, between their 16-hours-a-day, five-days-a-week writing and shooting marathons for *The Nanny*, they still manage to run a gourmet crouton business, named "Loaf and Kisses," on the side.

"I wasn't going to stay in the business and not make a good living at it, because I didn't want to get old and be worried about where my next meal was coming from," says Drescher. And as she approached her mid-thirties, she and Jacobson realized that they would have to make it happen for themselves. "I reached an age where either I was going to be a leading lady or I was not going to work in films."

"When you're a woman and you're over 30, to work in film in this town is virtually impossible unless you're already a big star," says Jacobson. The problem as he sees it is Drescher's larger-than-life personality. He claims she often was cast as the best friend in a movie, only to have the female lead veto the decision. "She was so unique, so different, many times the best friend upstaged the star." In an industry filled with fragile egos and powerful agents, the egos and agents won every time.

Drescher puts it more bluntly. "They won't cast me as second banana to Julia Roberts because I'm too pretty. I should be playing Bette Midler's roles, but Bette Midler is playing her roles." When her television series *Princesses*, in which she starred with Twiggy and Julie Haggerty, was cancelled after a minuscule run, the studio put her on hold to keep her talent on tap, but it didn't take long for Drescher to realize that nothing was going to be coming down the pike for her distinct personality unless it was created specifically for her. If she wanted the good roles, she would have

DRESCHER

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to be a star first. Drescher and Jacobson decided they would have to tailor-make a role for her themselves.

Then Fate stepped in. Drescher found herself sitting next to CBS network president Jeff Sagansky on a flight to France. "My first thought was, 'Thank you, Lord!' and I ran to the bathroom to put on some makeup." Nine hours of listening to that voice would make anyone agree to anything, so, not surprisingly, by the time they arrived in Paris, Sagansky had agreed to let Drescher and Jacobson come in and pitch some ideas for sitcoms that might work for her. Fate was not yet done with Drescher, however. On her return to the States, she stopped in London to visit Twiggy, with whom she had become close friends during the shooting of *Princesses*. "I felt so out of place in that environment," says Drescher. "Everything was so English, so proper. I felt like this loud New Yorker, so crude, so blue collar, so Jewish!" Twiggy and her husband were out much of the time, and Drescher found herself alone with their two teenage children, at a loss for what to do with them and how to do it. The rest, as they say, is the stuff of Hollywood legend.

"I called Peter and said, 'What do you think about a takeoff of *The Sound of Music*, only I come to the door instead of Julie Andrews?'" Jacobson loved it. "That's an idea that will sell," he promised her. Within four months, their *Funny Girl* meets *The Sound of Music* sitcom had gone from pitch meeting to pre-production, with Jacobson and Drescher as executive producers and writers. And the network that was notorious for axing new shows after just one episode suddenly found itself with a surprise hit on its hands. Prior to airing, it was their highest-rated show in three years.

Everyone has theories as to why the show has been so successful. Despite the couple's efforts to trumpet *The Nanny's* *I Love Lucy*-like qualities, Drescher is no Lucille Ball. Critics point out that her comedic abilities are limited to good timing in delivering her punch lines, and

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as a physical presence she is barely more than a gesturing clothes horse. The story lines often are simplistic, and the other characters on the show have been criticized as being no more than one-dimensional foils for the nanny's wisecracks. Yet those same critics have nothing but praise for both Drescher's and the show's incandescent charm. What is interesting is how Jacobson and Drescher have their analysis of the show—including the buzzwords—down pat.

"The show appeals to both adults and children, but we've also got a very hip core audience," he says.

"The silhouette of the show, blue blood meets blue collar, the fish-out-of-water, has universal appeal," she says.

"Audiences can relate to what Fran's character says," he adds. "She says what everybody else only thinks."

They may have their promotional spiel nailed, but cynics shouldn't write them off as "gone Hollywood" just yet.

"We're very lucky," says Jacobson with surprising candor. "The networks, the studios, the audiences—they've all been so supportive. We're doing what we always wanted to do. All we're trying to do is make people laugh."

"When we were travelling through Italy recently," says Drescher, a self-confessed Europhile, "everything we saw and did was so beautiful, and we kept saying, 'This is what *The Nanny* has brought us.'"

"You can't go into this business thinking that it's anything other than a business," adds Jacobson. "As long as you can sell tickets, you're hot. As soon as you can't, you're out."

Sixteen years of trying to make it in the business have made them realistic, but they're far from embittered. Barbra Streisand, Meryl Streep, Sally Field, Goldie Hawn—their well-publicized polemics on how the only way women will ever make it big in Hollywood is by taking charge of their careers, starting their own production companies and creating their own materials have become a Hollywood anthem. But Fran Drescher won't bad-mouth the system. "It all depends on how slotable you are," she says. "If you are a familiar type and they know what to do with you,

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DRESCHER

you'll keep working. But if you're an oddball like me, it's hard for people. Generally, writers are not writing for you, so you keep auditioning for things that are written for normal people. You either get, 'No, she sticks out too much. She doesn't fit the ensemble,' or you get an imaginative director who says, 'Yes, that's the way to go with it.' I'm not insulted that I didn't have, you know, Michelle Pfeiffer's career. I'm objective about the business aspect of the business, and I understand that it's just a matter of dollars and cents.

"I'm an entrepreneur by nature. I've always been a person who can start with nothing and create a business, and I've always looked at show business as the same thing. I know how to take my talent and turn it into a business."

That she does. The woman who prefers to wear muted colors and soft Donna Karan designs when she's away from the limelight knows how to service the Fran Drescher persona in public. "The voice, the comedy, the largeness of my personality—Peter always thought that that's what was going to be my ticket, to give me stardom," she says.

"Fran knows what her audience wants," adds Jacobson. "When Cher would go on a talk show wearing torn jeans, people would be disappointed. Where were those Bob Mackie dresses she wore to the Oscars? Fran has always been very glamorous. Designers love her—she's a great canvas for their dresses, and that's fun to watch on television. It's nice to see someone put some effort into trying to entertain people."

Drescher is the first to admit that being entertaining doesn't necessarily mean being funny. "A lot of what

seems funny about what I say is not my intention," she says. "It just comes out funny. And of course there's my funny voice on top of everything else." Both Letterman and Leno love having her on their shows because she knows how to "guest." She dresses to the hilt, and she invariably brings along an outrageous anecdote or two, which she delivers in a droll, agonizingly slow adenoidal whine. By the time the payoff line arrives, the audience is at such a fever pitch they fall in the aisles laughing, mostly with relief. One night she had Letterman in stitches—no mean feat—as she described how her sweater caught fire during a dinner party she threw for the network brass, and in an inspired flash, CBS head honcho Howard Stringer whipped her top off and left her bare-chested in

front of all her guests. "The next thing I know, we're picked up for another season," she deadpanned.

"And for your next story," Letterman shot back, "I'd like you to use your *real* voice."

Needless to say, these live audiences love her, a point not lost on Hollywood's power players. Now, as a bona fide celebrity, Drescher has the star power to call the shots. She insists on having her own stylists attend her at photo shoots—take that, *Vanity Fair!*—and she and Jacobson have full creative control over their show, which they call their baby. In August, Drescher inked a six-figure deal with HarperCollins for a book about her adventures in Hollywood. Their production company is at work on a *Nanny* spinoff and a *Nanny* cartoon; movies-of-the-week, including one on the life of Twenties vamp Clara Bow, are on the drawing boards; and they're looking for a movie to shoot in Italy so they can indulge their passion for travel.

"We can put together whatever we want," says Drescher with enormous satisfaction. "We can pull together a movie for me; we have zillions of ideas and we know writers who can write for me. What *The Nanny* has given us more than anything is the ability to move and shake within the industry and not be dependent on anyone else. The same way we made this happen we can make anything happen."

Critics agree that until now Drescher has invariably been funnier than her material. The question is not if she will break from her traditional role of the street-savvy siren, but whether she should. After all, Hollywood has always loved gorgeous smart-mouthed broads. As they say in the business, if it ain't broke, don't fix it. OC

Both Letterman and Leno

love having her on their shows

because she knows

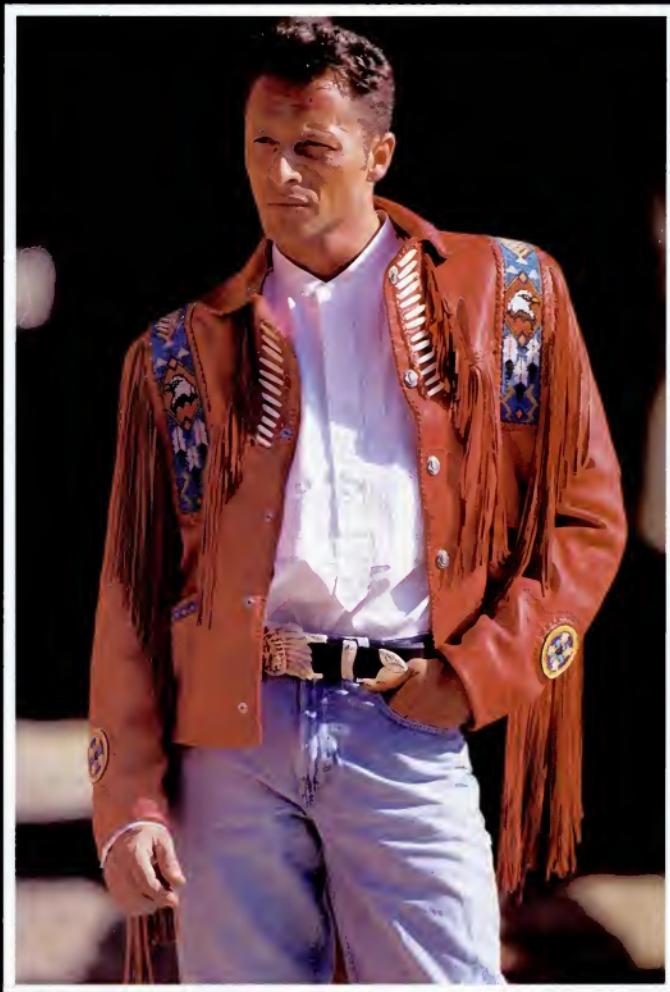
how to "guest."



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You can end up between a hump and a hot place
trekking across the Great Indian Desert by camel

DESERT ODYSSEY

Text and photography by Randall Shirley

It gets hot in the Great Indian Desert. Really hot. The word "broil" echoed over and over again in my mind as the Indian sun hammered down on my head. Below me, the camel's hump felt like a heating pad on high. The water in my bottle was hot. And there wasn't a shade tree in sight. ■ My traveling partner, Jason, was on the camel leading our little caravan of three camels, four people and lots of hay. Three days in the desert by camel had sounded as exotic and as far from home as we could get. We opted for a "nontourist" safari—one where we would be away from other foreigners and see real desert and real desert people. ■ On the animal just ahead of me, Ali, our guide, sang popular Hindi folk songs with the gusto of a nasal Pavarotti. He turned around and hollered, "You like my songs?"



INDIA

What could I say? "Great! Sing on." I'm saddle sore, hotter than twice-cooked pork, more dehydrated than beef jerky, and this guy has the energy to sing? More power to him.

I re-adjusted my saffron-colored turban to shade my eyes. Ali and his friend Rosson had chuckled to themselves when they learned that my turban was pre-tied and stitched into shape, but it worked fine for me. I couldn't unwrap it and use it as a towel or blanket like they could, but it helped my head stay cooler than a hat would have. Plus, sporting the darkest tan of my life and a set of *kurde* pyjamas, I looked almost native.

I was literally trusting my life to Ali and Rosson: A day earlier, I could have found my way back to the town of Jaisalmer from where we started, but on day two, every sand dune and desert shrub looked the same. Pakistan was about 40 miles west, New Delhi roughly 350 miles east.

Just getting to Jaisalmer to start our camel trek had been a challenge. Starting from New Delhi, we traveled by train almost 30 hours one way. For the first half of the trip we shared the compartment with a mining engineer and his mother. They'd been on the train from somewhere near Calcutta—for about 90 hours—and were en route to visit a dying relative.

Every stop along the way seemed a bit more barren and a bit hotter than the one before. This wasn't the India I'd seen in *City of Joy* or *Ghandi*. Many times I had looked out the train window and wondered how people could survive in the vast expanse of sand and heat.

Yet there I was, on a

camel in the middle of that very desert with two guys who had spent their whole lives there. Two days earlier I didn't know them. Now I just hoped they'd find shade and stop for a break—soon—but I hoped in vain. We'd been on the camels since about 9 o'clock that morning and now it was pushing 11. I turned side-saddle to give my thighs a rest. Side-saddle on a camel is not for the faint-hearted. The ground is a good 11 or 12 feet below eye level; add in the camel's uneven gait and the slope of his hump (which you sit on the front

of) and it's a real thrill ride. As soon as I got comfortable, Ali decided the camels should run. So much for side-saddle.

Quite frankly, camels have absolutely no interest in being ridden, and it's little wonder why: You control the camel (at least you hope you control him) with a rope attached to a wooden peg, about half an inch in diameter, which is pierced through the camel's nose. So, as if to constantly remind you of his displeasure, the camel constantly belches and blows the nasty smell of regurgitated hay into your face. But to be fair, camel riding does have its benefits. The beast kneels all the way down to let you on and off, it doesn't try to buck you off, and it always seems to have a silly grin on its face despite the heat, wind, sand, and the unweelome load on its back.

After running a couple of miles I saw the oasis—just a few tall shrubs and a couple of medium-sized trees, but enough to give us some shade. Hallelujah! Not far away was a well. Rosson lowered and raised the bucket by hand over and over to get enough water for the camels and for us.

I watched the camels drink and felt a little cheated. What about all those childhood stories of camels only drinking once a week and storing the water in their humps? Ali assured me that the stories were true—when necessary, camels can go two weeks without a drink. But when water is available, a camel likes a cool drink just as much as the next guy. (I have since learned that the camel stores fat, not water, in its hump.)

Lunch was the same thing we'd had for dinner the night before—potatoes, cauliflower and tomatoes, all stewed together with lots of curry, served over rice. I told Ali several times that I wasn't feel-



Rosson (left) prepares curry and rice over the desert campfire. A formal portrait (top) of the author, looking almost native, and his camel. Camel guide Ali under the desert moon (above).

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INDIA

ing well and would just have some bread and peanut butter. Still, he cooked enough for 10 people and insisted I eat.

Then came a surprise treat. Rosson took a pot and snuck up behind a nearby goat. He caught the beast and then proceeded to milk it. He added rice, sugar and spices to the milk and stirred the whole thing over a small fire. Desert dessert: rice pudding almost as tasty as Grandma used to make. We all slopped some onto our plates and ate it with our fingers, the way they eat almost everything in India. Everybody was really happy, except the goat.

Lunch wrapped up and we each found a spot in the shade. Unfortunately, in the desert, shade and cool are not synonymous, but it felt good to be out of the sun's glare.

Ali and Rosson started chatting in Hindi. I decided it was time for a little cultural exchange. "Prince Ali! Mighty is he! Ali Ababwa!" I belted out the tune from Disney's *Aladdin* at the top of my lungs. "Strong as 10 regular men definitely!" Ali and Rosson stared at me in shock. Even the goats stopped eating and stared. Our guides didn't understand the words, but Ali recognized his name. He had never heard a song about himself in English and he was suitably impressed. I'd shown him that he wasn't the only singer in our caravan. Since I didn't know how to saddle a camel, this was the best I could do at cross-cultural male bonding.

Communication with these guys was quite a trick. Ali spoke "tourist English," but Rosson didn't speak English at all. Jason and I were constantly pushing Ali to the limits of his English and teaching him new words. Rosson just listened and smiled. Ali looked 10 years older than his 28 years; the desert sun has a way of aging people. Ali's young wife and two children stayed in his native village while he was in Jaisalmer guiding camel safaris. It's easier to earn money guiding foreigners on camels than raising goats and camels in the desert. His net worth was about \$600—the value of his two camels.

"How far is your village from Jaisalmer?" I asked him.

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"Long, long way. When wife come to visit every other month, bus ride for her is many hours. When Ali go to village other months to visit, ride camel two days. Bus too much money."

I rearranged myself to stay in the constantly moving shade, and pulled an old copy of *Time* magazine out of my bag. I thumbed through the pages looking for an article I hadn't already read. The sweat on my fingers smudged the ink on each page. Ali inched closer and looked over my shoulder. He pointed to a color photo of Bill Clinton. "Your brother?"

I laughed out loud. Good grief! I didn't even vote for him. "No, the president of my country—United States' leader," I explained. "India's leader is Rao, United States' leader is Clinton," I said, pointing to the photo. I turned the page. It was some article about the Kennedy assassination theories.

Ali pointed to a group of people in a photo. "Your family?"

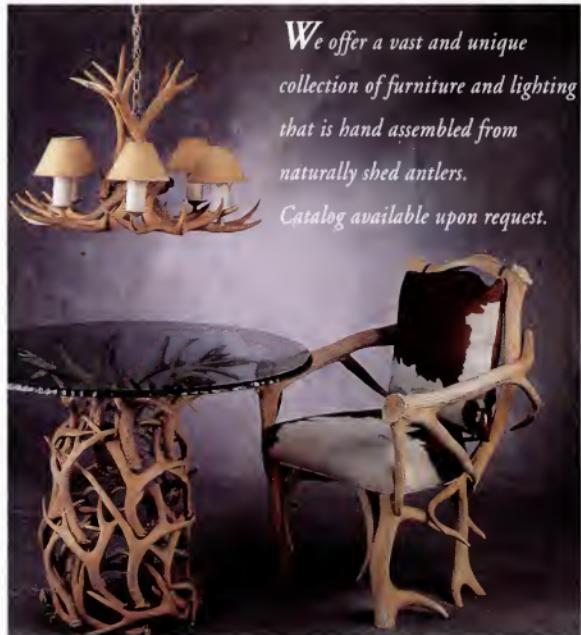
I suddenly realized that this man had probably never seen a magazine before, at least not a magazine with color photos. Schooling in the desert villages was minimal at best, so neither Ali nor Rosson had been very well educated. I somehow felt like an out-of-place teacher with only a smudged copy of *Time* for a textbook.

"No, Ali, there are no pictures of my family in this book." He looked somewhat puzzled. The next page featured a map showing Third World migratory trends. "The whole world," I said as I pointed to the map. Ali looked as puzzled as before. Was it possible that this man had never seen a map of the world? I pointed to India on the map. "This is India. This is where we are."

I could see that he was still confused. I pointed out China, Sri Lanka, Pakistan—India's neighbors. He seemed to understand. So I pointed to the United States. "This is my home. The United States."

Ali pointed to America on the map, repeating "United States." Then he pointed to India and said "India." "How far to your home?" he asked.

I knew kilometers would mean nothing to him, let alone miles. "Do you know what an airplane is?" He did. "From India to my home in the United States will take about 24 hours in the air, but we have to



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stop, so it really takes about two days."

The wheels were turning in Ali's mind. "So your home is not too far." The irony of the situation began to set in. In two days I could be home. On the way I would cross Pakistan, Iran, Turkey, Europe, Iceland, Greenland, Canada and the Atlantic. In two days Ali could also be home—crossing 40 or 50 miles of sand and rock.

A few days later I flew over the same desert on a 747 bound for London. Somewhere below, Ali and Rosson were leading a group of Swedish girls through the sand. All of them were baking in the desert heat. Ali was cooking them the same curry and rice, and he was probably asking if they liked his singing.

Ali will never go to London or America. He's never even been to Delhi or Bombay. I reflected on his words when I asked if he'd like to visit Bombay. "No, the desert is my life. I am happy here."

I adjusted the air vent above me. I was just happy to be out of the heat. **OC**

You don't have to roast in Rajasthan—go between December and mid-February when temperatures are in the 70s and 80s.

Jaisalmer is the capital of camel safaris, and you can easily line one up when you get there. The more you pay, the better the service (my trek was mid-range at \$11 per day). Some of the fancier guides will provide tents and beds, excellent meal variety, mineral water and even beer. They can probably get you a shade umbrella, too, if you ask. Your trek can last from a few hours to several weeks.

While the daring will find camel travel a first-rate adventure, there are more pleasant ways to see Rajasthan. Indian Railways operates the "Palace on Wheels," a train designed to make you feel like a maharajah. Call their U.S. representative at 212-695-1025 or your travel agent. The train travels at night with day stops in Jaisalmer, Jaipur, Chittorgarh, Udaipur, Bharatpur, Agra (site of the Taj Mahal), and my favorite, Jodhpur, with its fabulous palace fort. The train tour includes a short camel ride.

A number of airlines serve New Dehli from where there are air and rail connections into Rajasthan. These include Delta, Northwest, British Airways or Air India.

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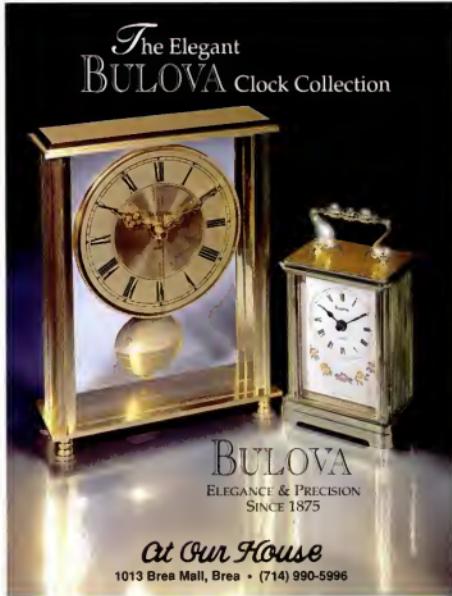
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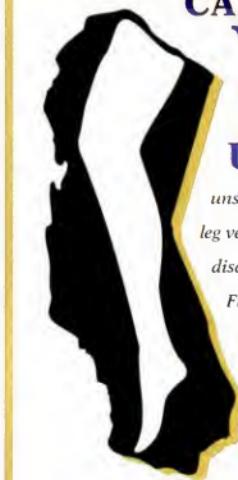
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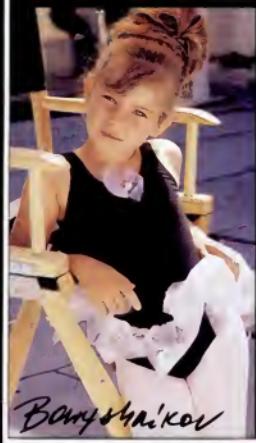
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Even in Venice, love must find its own way

PORTRAIT

Fiction by Vincent Zandri

ILLUSTRATION BY SCOTT LAUMANN

"Feel this one," my wife, Margo, tells me. Her voice is soft but insistent. I hear the movement of her hands on the table in this cafe, the rain steady and loud against the canopy above us, soft against the cobblestone pavement of the square in Venice, Italy. I hear glasses clinking, plates sliding across the small metal tables. I hear the shuffle of loose forks and knives. I hear the steady murmur of voices, but I listen only to my wife. ■ "Try harder," she says. I cup my hands and lay





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them side by side, palm up, on the table. She touches my fingertips—I feel the tingle of her fingernails and the cold of the metal table against the back of my hands and knuckles.

"Look at me," she says, and I begin to laugh. She must be joking, I think. But she tells me to keep my head straight, and it suddenly comes to me: My eyes are drifting again. My eyes are not a part of me anymore.

"Here, Nick." She takes hold of my hand with hers, which is warm and soft. She sets an object on my palm, presses it into the skin and folds my fingers around the object. She takes her hand away.

"What do you feel?"

What I touch is simple: a small, metallic band and a jagged stone—Margo's wedding ring.

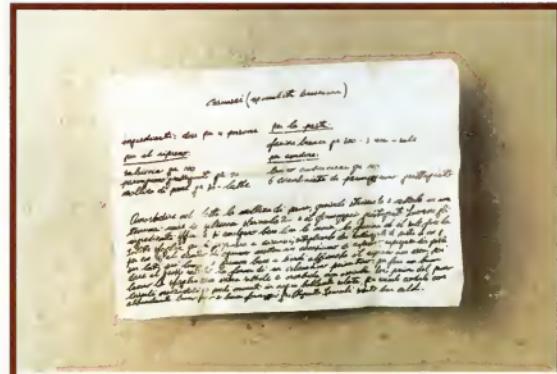
What I feel is not so simple. My wife of three years makes me feel like a child learning to speak, learning to walk. What I want to say is this: After six months of total blindness, I can do better. I've made some progress.

If I were able to see, I would remind Margo that I have the ability to recognize a wedding ring with my eyes closed. Since I can't see, I will say this instead: Being blind is not so much having lost my vision as it is learning to see things in other ways. I have to touch, smell, listen. I have to feel. I have to learn everything over again. I've lost my vision, but I haven't lost my memory. I remember the simple shape of a wedding band.

"I'm ready," I tell Margo. "I'm ready for something more difficult than wedding rings."

I listen for the smooth whisper of Margo's voice. I hear nothing except the foreign voices that surround us. The soft voices combine with the sound of rain, steady and never-ending in sensual, romantic Venice. Like the wedding ring, Margo's silence is something I am able to recognize without vision. But Margo's silence is the kind of silence that means I'm not ready for something more difficult. I need to make more progress first.

Here's what I do in the name of progress: I open my fingers and allow



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Margo's wedding ring to slip away. When the ring falls, there is nothing, no sound. Then there is the metallic sound of the ring spinning on the table. An abrupt silence follows. Finally the ring sounds tinny against the cobblestones. The table tilts against my stomach and I know Margo has jumped from her chair.

"Sit down, Margo," I insist. "I can find it."

"I don't know you anymore, Nick." What Margo didn't know was that I was capable of doing something like this.

I lean to my right and nearly fall over, but manage to catch myself by holding tightly on to the metal table. I rummage my fingers in the open, linear spaces between the cobbles, through the chunks of wet, sandy dirt and soggy cigarette butts.

"People are staring at us," Margo says. I hear the way her clothing rubs against the metal edge of our table. The table shifts slightly towards me. Margo is sliding back down into her chair again. "They're looking," she says.

What the people see, I think, doesn't matter. If I could see them, I might be concerned. Since I can't see them, I can pretend they don't exist.

I continue to feel.

I try to see with my fingers until I find the ring wedged between two cobblestones. I consider tossing the ring away, like a man who has the ability to take total control, a man who still possesses all of his senses. I mean, I found the ring without Margo's help. That's definite progress. I toss this image around in my mind: the ring flying above the tables, above the heads of the seeing people. Here's what I do instead: I lift the ring away from the cobblestones and hold it above the table like a magician, the hand quicker than the eye; the hand better than the eye, literally. Then, out of nowhere, comes the feeling of a hand against my own and quickly Margo snatches the ring away from my fingers.

I don't make a sound. I don't make a move except to take small sips of my beer. Margo tells me that everyone is still staring at us, which is just her way of saying I have humiliated her.

"We need more drinks," I say.

"You can't see them."

"I don't need to see my drink. I only need to taste it."

"You know what I mean," says Margo. "You can't see the people looking at me...at us."

"Oh," I say. "I see."

"No, you don't see, Nick. That's the problem."

For a while, my wife and I say nothing.

I sit back in my chair, touch my fingers to the spilled beer puddled on the table. I feel the rain's mist against my face.

I hear Margo taking a heavy breath and then she says, "What I'm trying to tell you, Nick, is this: If you could see again, everything would be different."

"Are you embarrassed?" I ask, crossing my arms and leaning my chair back on the two rear legs. She is embarrassed, I think. How can she avoid embarrassment when she's living with a man who can't use his eyes?

"You didn't have to drop the ring."

I hear Margo shift in her chair. I hear Margo's silence, the way the voices from the cafe overtake her.

"Answer me, Margo."

"Maybe a little embarrassed, but..."

I know what's coming. I turn my head, as if I can look away.

"...you're still my husband, after all," says my wife.

Moments later, Margo lifts my hands from the table and places them around my drinking glass to make it easier to find. An act she performs gently, naturally, but I don't need her charity.

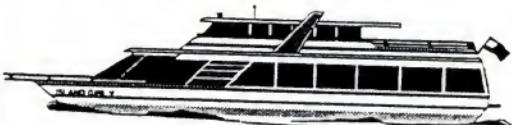
"I can find my own drink, Margo," I say, extending my hands—my arms—out straight, fingertips against the table, touching, pretending to search for something, anything, until I find my glass. I play the role of the blind man as if I'm not blind at all.

"I'm not trying to insult you," she says. "It's just difficult for me. Six months is not a long time. You'll have to give me a chance to understand, Nick. I don't know what you're feeling anymore. I don't know what you're seeing."

What I see is this: a soft, dark nothing. The nothing I see now is not a cold, harsh black. The nothing I see is dark, gray and lifeless.

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What I imagine is this: I see Margo's fingers fiddling with her wedding ring, a nervous habit I recall from a time when I could see, before the Lincoln Continental ignored the Do Not Enter sign at a blinding 60 miles per hour. I see a woman who will not look at me when she speaks to me since she cannot stand to watch my eyes, the way they shift now, never steady, in haphazard movements like dancers out of sync. Despite her recent gift of sunglasses, Margo can still sense my eyes.

I do not have to see my eyes to know what they appear to be. The iris is unnaturally white, the pupils drift, are not stable, seemingly separated from my living body. I know these things because I still have my memory, and I remember what blind people look like.

Blindness has not erased my intuition, either. I know that being blind gives my wife the creeps. I also know this: When Margo looks at me in bed at night with the lights on, it's like looking at a dead man. My eyes, unnaturally pallid and lifeless, must seem to pass right through her.

I tell Margo about being blind. I tell her I see more than she thinks. "Close your eyes," I say. "See for yourself."

Margo says nothing. I hear the sound of her fingertips tapping against the table. With me, her husband, she is nervous. She is playing with the wedding band.

"Close your eyes," I say. "Tell me what you see."

But Margo tells me nothing. The sound from her fingers against the metal table suddenly stops. She begins to speak slowly, almost whispering, and I know she has closed her eyes. I sense this—intuition—Margo is pretending to be like me. She says, "In my mind I see you're speaking, but I can't hear you. In my mind you're looking at me, but you can't see me."

For a moment, Margo says nothing. She resumes playing with her wedding ring, tapping it rhythmically against the table. "And in my mind you're trying to touch me, but you can't feel me."

Sitting in this cafe is like being in bed, both of us conscious of one another, listening to one another's breathing, each of

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us thinking about the other, but defending ourselves. For me, this cafe is dark, just like the bedroom and anywhere else. Margo and I are so careful about what we say now that silence sometimes seems the easier alternative.

I finish the last of my beer and raise the glass over my head, to attract the waiter. Drinking beer is something I can still do easily without eyesight. But I need help refilling my glass. The waiter in this cafe is a good waiter. But listen, I can't ask him anything. I don't speak Italian. He doesn't speak English. The funny thing is this: In this place, I don't need my ears any more than I need my eyes.

The waiter gives me special attention because I am the only blind man in the place. Margo was quick to point this fact out to me when we took this table earlier. She is always careful to make mention of other blind people for the same reason she places my hands around my beer glass, for the same reason she makes me guess at recognizing her wedding ring. She assumes her kindness will make my life easier. She assumes the closer other blind people are to me, the better I'll feel. Misery loves company.

I woke up inside the hospital after six days. I opened my eyes and the light was gone—vanished.

That was six months ago.

I could hear. I could smell. I could touch. I could talk. I could actually hear my own voice moving in waves through my body like a spirit. I could hear my wife answering my voice with her own soft, soothing voice. But the softness was a fake. The smooth quality was forced. Margo seemed distanced, no matter how close she came to me, even if she was touching me. It wasn't long before her soft, soothing words were reduced to short, sharp sentences. And when she laughed, I knew the laughs were faked. She never cried. She wasn't the same person anymore, now that I was changed. I wasn't the man Margo married.

There was one noticeable advantage: I was alive.

There were the disadvantages: I

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couldn't ignore the worm smell that came from the hospital. I couldn't silence the beeping monitor attached to my chest. A wash cloth soaked with cold water can be a shock when someone brings it to your face unexpectedly. Having no eyesight didn't make it any less painful when the doctor reset my clavicle. And I couldn't stop people from telling me how lucky I was to be alive.

Lucky.

We shared the same bed, but once I returned home from the hospital, I learned to sleep without my wife. It was all right that Margo and I didn't even try for a whole month. There were my stitches. There was the break in my clavicle. There were the burns on my arms.

A second month passed, then a third. I grew stronger. I was getting better. All the old feelings came back, all the old needs and wants. But my eyesight did not come back. So Margo and I didn't even try. We didn't even talk about trying. Silence was an easier alternative to an obvious confrontation. We just got into bed and Margo would turn off the light, or so I assumed.

Our way together before the accident had been with the lights on. I suppose we liked the feeling that came with seeing. Sometimes watching could be just as good as participating. We would keep the lights on in the bedroom or if we had gone in to take a bath, we would light a dozen candles so the flames could reflect off the mirrors and the water that filled our tub. The candlelight would make shadowy reflections and flicker against the white tile in the bathroom.

Once, Margo and I positioned the track lighting in our kitchen like spot lighting, illuminating—you guessed it—the kitchen table. We drew the curtains. We made sure the neighbors couldn't see what was happening in the kitchen of our home. In the kitchen, for God's sake.

But then there was an accident and suddenly I couldn't see and the light didn't matter to me anymore. After three months of not even trying, I wanted to try with the light on anyway, for Margo. But this time, the light wouldn't work. In

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a fit of crying, Margo told me this: She couldn't stand to see my eyes—the white irises, the roaming pupils, never constant. My eyes were not the eyes of someone she knew. My eyes were dead eyes, the eyes of a creepy man.

I tried to get Margo back. Sinking into the bed, I felt for her with my hands. I curled up beside her, placed my face in her hair. I needed her. I still had feelings. I wanted her soft touch. I could smell the sweet, clean shampoo of her hair. I ran my fingertips from behind her knees, ran them slowly, lightly over her skin, all the way across her back to her neck, behind her soft blond hair. I could see Margo in my imagination, the way I remembered her. I listened for the sound of her breathing. I remembered the way it had been for us before the accident. And get this: Seeing, I discovered, was never as kind to me as I thought. Until I lost my eyes, I didn't know how soft touching could really be. I never listened anxiously for my wife's breathing before. I never smelled her hair. I never took the time to notice. I never took the time to really feel.

But Margo did this after the lights were out: She moved my hand from behind her neck, slowly, achingly. She pushed my hand away from her body. No words. No nothing. It was the same thing every time I tried to get her back. She couldn't get used to the new me.

Then Margo had the cable TV installed in the bedroom. When she said the lights were out, I could sink into bed and listen for the 11 o'clock news, or maybe a *Casablanca* rerun. Once, I fell asleep to *Vertigo* and dreamed I was falling. Another time I fell asleep to *King of Kings* and dreamed I saw God. I actually saw the Lord the way I had always imagined Him—with a shimmering crown and a long silver beard that extended from his chin to a soft, cloudy floor. When you can't see with your eyes, you learn to look forward to sleep. You see things at night in your head when you dream because you still have your memory. What Margo and I had after my accident was memory.

For me, my memory of Margo was all

I needed for her to become real to me again. Memory made her there for me even if she would not touch me. But for Margo, the distant memory of my former self must have seemed like a bad joke.

Looking at it now, I know the problem with blindness is not Margo. The problem is me. You see, I have Margo stored in my memory. In that sense, I can still see her as plain as day. But I can't see myself anymore. I have trouble remembering me. Mirrors have stopped functioning for me. I can touch my face, but it's not the same. Some of the feeling is not feeling at all. The feeling is numb. I can't feel the real me.

Being blind is like standing on the outside of the world, only you can't get in. But like standing chest-deep in the sea, you're acutely aware of everything that might be around you.

I've made some progress. I've learned to recognize some things—easy things—by touching them. For instance, I can recognize the size and shape of a wedding band—my wedding band and Margo's wedding band.

But I'm ready for something more difficult. Rather, I wish I were ready for something more difficult. I'm working very hard to put my life back together, for Margo's sake and for mine.

But I have a confession to make.

A few weeks ago, before we arrived in Venice, I fooled Margo into thinking I had made a breakthrough. While having dinner at a small, dimly lit Italian restaurant near our home, I asked her if she had any photographs with her. She said she did, and after I heard her rummaging inside her bag, she handed me a photograph. I held it in my hand, ran my fingers over the stiff, sharp edges, ran my fingers over the flat, glossy images and plastic-coated paper. Then I told Margo I recognized the wallet-sized photograph as her and me standing at the edge of a mountain lake while honeymooning in Scotland three years ago. A Japanese man, a tourist, had taken the photograph. I remember this about the Japanese man: He smelled of Vick's VapoRub. I remember he had bowed when we thanked him for the photograph. We bowed right along with him the way you might imagine. I remember that, and if I think about



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it, I can still see the man smiling his quick, tight-lipped smile and how he looked at the camera as though it were completely foreign to him. Then he had held the camera to his face and snapped the shutter.

Sitting across from me at the restaurant table, Margo pulled the photo out of my hands after I recognized it. She was silent. In my imagination, I pictured her blond hair, swept up on her forehead with styling gel; blue jeans with tears at the knees, a pair of cowboy boots cut off at the ankles (that's the way Margo used to dress, although fashion has stopped functioning for me now). I pictured her mouth open wide in amazement. For certain, I heard her breathing.

"How did you know?" she asked. "It's impossible."

"Lucky guess," I said. And it was, which, in my condition, would not only have constituted a breakthrough, but a miracle. Here's the truth: I remembered that the photo was the only photo Margo kept of us in her wallet, so my recognizing the honeymoon picture was a lucky guess and nothing more. But I'll swear, the blindness made me more aware of my memories and the way things used to be for Margo and me—just like the smiling faces I remembered in the honeymoon photo. And I suppose I wanted Margo and I to go back in time, to actually shrink our bodies and to make them one-dimensional and to fit ourselves right back inside the photograph. I wanted to relive the past so that I could somehow avoid the accident that took our lives away.

One week in Venice and already Margo and I have made more progress. She patiently places different objects into my hands—and it's my job to identify them. She places a glass of beer before me, places my hands around the glass. Last night, Margo placed my fingertips to her eyes, her nose, her lips. I felt her cheeks, ran both hands through her hair until she took hold of them. I couldn't stop breathing. My heart would not stop pounding. I was seeing Margo again. She held my hands to her face for as long as she could stand it. "Do you know who I

am?" she asked. "Can you see my face again? Can you feel the real me?"

Margo was crying.

I felt the tears with my fingertips. "I see my wife," I said. And I did. Margo was familiar to my touch, but then I had never really lost sight of her. I had only lost sight of myself. I continued to touch my wife like that for a long time, gently caressing each and every portion of her body from her lips down over her breasts all the way to her toes. But that's as far as I went. If only I could have gone further and turned the touching into love-making, Margo and I could have been together again, the way we had been before the accident. Now that would have been real progress.

Today my wife and I spent an entire rainy afternoon inside a cafe in Venice. Over the past few weeks, we have resigned ourselves to starting over and to making progress. We are learning to live without my eyes because we have little choice. I mean, you can't help but make progress when you start with nothing. Together we are learning.

"Feel this," Margo tells me, again. But her voice is losing some of its insistence. Her voice is returning to normal, like the soft whisper I remember from before my accident. I am beginning to work with Margo. She reaches out and takes my hands into hers. This time there is nothing in her hands. No wedding band, no photograph, no nothing. Her hands are not trembling. They are thin and soft; her hands are the way I remember them.

"What do you feel?" she says.

But I can't say I really know.

What I touch is simple. I touch Margo. I touch her hands.

What I feel is not so simple. What I feel is what I want. I want Margo back. For the first time in three years—for the first time ever—my wife and I are getting to know one another by touch, by smell, by taste. I will forever be learning. I want the old me back, but the progress will not allow that. I would stand up and kick this table if I thought it would make any difference.

I let go of Margo's hands. I lift myself from the table. I feel the beer kick in. I throw my hand out to the table for bal-

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ance. But the table isn't there. Margo catches hold of my arm as I'm about to go over. The table wobbles, and Margo steadies me. I hear the sound of our drinking glasses going over, the liquid spilling out onto the table. My wife steadies me. But I panic. I reach out for her with my hands. She holds onto me, squeezes me as if to say, "It's all right. Don't worry. I've got you now." But I'm not going anywhere, not without Margo.

Margo slips her arm through mine to guide me through the alleys and walkways of lovely Venice. My wife begins walking. I feel the first of the cold rain touch my hair as I stumble away from the cafe and when we walk across the square with the thick, unevenly placed cobblestones against our feet, past the water taxis pulling in and setting out again, all in one slow, steady motion, the sound of their engines drowning in the rain like the distant rumble of thunder. The voices from the cafe become distant. They become a part of my memory. Margo walks ahead of me, her arm wrapped around my own, pulling me, but not dragging. I ask her to lead me through the square toward the room we rented above the bookshop near San Marco. But first I ask her to take me through the rain along the pedestrian bridge she described for me (wood planks and sculpted wrought-iron railing) above the canal, the water running slow, steady and dark, exploding with raindrops. Of course I can't see the canal, but that is the way I imagine things to be.

I let Margo walk us beneath the canopies (bright yellow and red stripes) and the shops (stone and glass façades) she describes for me in Venice, where it rains. The rain falls against my face and into my eyes. I remember the clear, nearly invisible form of a rain drop. I feel the cold rain in my eyes. I am getting to know my wife all over again. I am getting to know my wife for the first time. She is getting to know me, too. We are learning. We have a long way to go. But we are making progress these days.

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Text and Photography by Michele and Tom Grimm



PUSHCART VENDORS PEDDLING CAPPUCCINO AT the base of ski lifts? Disposable swimsuits for impromptu dips in a mountainside pool at 8,200 feet? You can get winter splendor in a lot of places, but only Lake Tahoe offers so many one-of-a-kind California-style amenities. ■ Snowmaking machines and after-dark grooming ensure that Lake Tahoe's myriad downhill runs are among the best in the world. And well-known ski

resorts—including Squaw Valley, Heavenly, Alpine Meadows, Northstar, Kirkwood and Diamond Peak—employ exceptionally friendly ski instructors and other personnel to guarantee you'll have a good time on the slopes. ■ But enjoying a ski vacation also depends on where you spend the night. Take, for example, the Resort at Squaw Creek, which is unsurpassed in location and luxury. Guest rooms in the nine-story smoke-black glass high-rise look out to the





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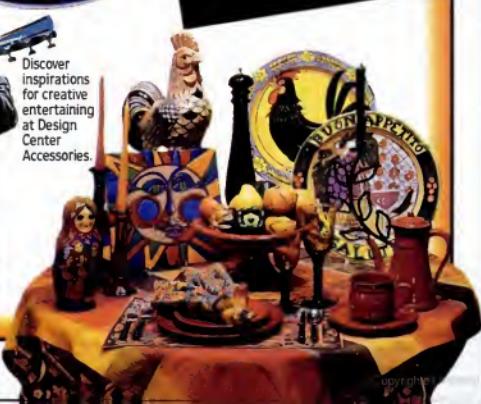
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slopes of Squaw Valley, the ski resort that put Lake Tahoe on the map as site of the 1960 Winter Olympic Games. At the hotel, which opened less than four years ago, a triple chair lift takes guests to runs that lead to Squaw Valley's cable car, gondola and high-altitude skiing areas. At the end of a day on the slopes, guests can return by shuttle bus or ski back to the hotel entrance, where they are welcomed with hot chocolate and cookies, and a valet who stores their skis for the night.

The modern Resort at Squaw Creek is stylish without being stuffy. A glowing fireplace, lovely floral arrangements and piano music from a baby grand soften the massive wood, stone and granite

midday soups, salads and sandwiches. Also at lunchtime, barbecue grills are fired up outside on the Sun Plaza Deck for the pleasure of fresh air and suntan fans. Come sundown, après-skiers congregate at Bullwhackers Pub for drinks, food, music, games and a review of the day's runs. And for those too pooped to participate, there is always hotel room service.

Nearly half of the 405 guest rooms in the Resort at Squaw Creek are suites, some with fireplaces and full kitchens. The roomy accommodations feature two televisions and a pair of speaker phones, a refrigerator and minibar, terry cloth robes, and windows that can be opened to the invigorating mountain air.

Skiers adore the hotel for its full-service pro shop with ski equipment to rent or purchase, lift-ticket sales desk, and health-and-fitness center offering massages after a day on the slopes. Cross-country skiers have their own ski center at the Squaw Creek resort, with easy-to-difficult trails just outside the door. Each day the hotel offers the Mountain Buddy program, with a day-and-evening schedule of supervised activities for children 3 to 13 years old.

Of course, the major winter attraction of the Resort at Squaw Valley is its immediate access to one of North America's most popular alpine ski areas. Although numbers don't convey the spectacular beauty of this ski area, Squaw Valley's statistics are impressive: 4,000 acres of beautiful terrain spread over a half-dozen Sierra peaks served by 33 lifts.

Squaw Valley's outstanding amount of fresh snowfall (averaging 450 inches annually), exceptional weather conditions (four out of five consecutive days of sunshine), and superlative ski-run grooming (22 machines turn hard pack into fresh powder overnight) consistently delight skiers. The terrain is suited to all abilities: 25 percent for beginners, 45 percent for intermediate and 30 percent for advanced and expert skiers. With some of the easiest runs located 8,200 feet above sea level

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lobby. Its panoramic wall of towering windows looks out onto a winter landscape worthy of a Christmas card. Outside are a heated swimming pool and steamy whirlpool spas, an ice-skating rink, and even a horse-drawn sleigh ready to take you on a romantic ride through the snow-covered meadowlands.

The resort has no dress code, but many guests bring something fashionable for dining at the Glissandi Restaurant amid candlelight and crystal, where waiters in tuxedos serve French/American haute cuisine and fine wines. Each evening, the chef prepares a five-course *prix fixe* menu in addition to the à la carte selections. More casual for all-day dining is Cascades, a buffet-style restaurant with American fare and special theme nights featuring seafood, Southwestern, Caribbean or Oriental menus.

Other options for dining are Ristorante Montagna's Italian dishes, including pizza from a wood-burning oven, and Sweet Potatoes Deli's self-service breakfasts,



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Dr. Liao has been treating sinus problems successfully for over 22 years. He gets to the root of the problem rather than covering up the symptoms.

Sinus problems can vary from intense to mild. Dr. Liao states that the variation is due to immune systems. If the immune system is not healthy, the problem will recur, as it does when household or prescription remedies are used.

From the energy profile, Dr. Liao can then identify the deficiencies in the body and treat them according to various procedures.

Treatment may include acupuncture, acupressure, electrical stimulation, and herbs. Depending upon the individual, Dr. Liao will tailor a treatment program using one or a combination of remedies which will result in:

- Opened nasal passages and relief from drainage.
- Improved circulation in the sinus cavity and prevention of dry thick stationary mucus.

• A stronger immune system—the most important step.

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quired depends upon the problem.

Mucus becomes a problem when it is dry and thick. This not only blocks the sinus ducts, but also the canal formed by the nose, throat, and air duct connecting the respiratory system with the ear. The extent of blockage determines the severity of the headaches and the degree of tenderness through the affected sinuses. Where nasal discharge is thick and yellow, it contains pus and bacteria which can be seen under a microscope. Acute sinusitis which produces headaches, chills, fever, mental sluggishness, loss of smell, and occasionally dizziness and vomiting.

Sinus cavities can also become infected from a deviated septum, polyps, nasal allergies, and colds. Dr. Liao has successfully treated all of the above problems and suggests that if you have these problems do not delay treatment. Untreated sinusitis can progress to more serious complications such as ear problems, acute bronchitis, asthma, pneumonia, and in some instances, meningitis.

To strengthen your immune system and lead a healthier life, contact Dr. Liao at:

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at High Camp, even first-timers get to experience the exhilaration of high alpine skiing. That altitude includes distant views of Lake Tahoe, the largest alpine lake in the United States.

Squaw Valley's unusual amenities, such as the High Camp Bath and Tennis Club, keep visitors coming back year after year. When you want a break from schussing down the slopes, High Camp offers much more than excellent restaurants such as Alexander's. At this mountaintop leisure center, you can buy a disposable swimsuit to enjoy a plunge in a huge heated outdoor swimming lagoon, lace up rental skates and glide around an Olympic-size ice rink, hire a racquet and play on a pair of heated tennis courts, and even climb a towering scaffold for the thrill of bungee jumping in the High Sierra.

Squaw Valley may be the biggest ski area located at the northern end of Lake Tahoe, but it is only one of several. Its popular neighbor, Alpine Meadows, has wide bowls, steep chutes and tree-lined cruising trails that particularly attract intermediate to advanced-intermediate skiers. With runs going in a variety of directions from two peaks, there is some challenging terrain for experts as well. Skiers are never bothered by snowboarders; Alpine Meadows remains one of the very few Tahoe ski areas that does not permit snowboards on the mountains.

A family favorite at the upper end of the lake is Northstar-at-Tahoe, a totally planned and perfectly groomed ski area that's known for its meandering runs through the evergreens and ski-in/ski-out convenience to mountainside rental condos. Among Northstar's other enticements are twice-daily "Ski With The Legends" clinics that offer advanced and expert skiers the chance to improve their techniques by joining Olympic, World Cup and other professional skiers on the slopes.

Some of the best meals on the mountain are served at the Summit Deck & Grille, opened last season atop 8,600-foot Mt. Pluto to offer skiers barbecue tri-tip

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steaks, a Mexican buffet and a selection of beers from microbreweries. Included is a grand view of Lake Tahoe from the open-air tables. The Village Food Company, with its supply of gourmet grocery items, sits at the base of the ski area. It's popular with visitors who rent Northstar's kitchen-equipped condominiums, although many skiers prefer to go next door to the Timbercreek restaurant to savor shrimp pasta, T-bone steaks, chicken piccata and other tasty meals. The Basque Club servers five-course, finnaly style dinners; just outside, a pair of draft horses wait to take you through the snow in an open sleigh.

Northstar also has 40 miles of scenic trails for cross-country skiers, as well as rental gear and lessons. All guests in Northstar's condominiums and rustic Village hotel are welcome to use the saunas, outdoor spa and exercise/weight room at the resort's recreation center. The staff at Minor's Camp, a state-licensed care center, will watch over children 2 to 6 years old; ski lessons are available to kids as young as 3.

Families also prefer Diamond Peak at Incline Village, Nevada, on Lake Tahoe's North Shore. Known as Ski Incline when it was established a quarter-century ago to serve this exclusive resort community, the ski area doubled in size by expanding up to the 8,540-foot summit of its namesake mountain. Diamond Peak is now known for its top-rated ski school, child and family programs, and very reasonable package prices.

Nearly half of the terrain is marked for intermediates, with other areas designated especially for advanced skiers or snowboarders. Most of the runs and trails offer stunning views of Lake Tahoe; skiers often relax mid-mountain at Snowflake Lodge. Diamond Peak's cross-country ski area features 22 miles of groomed track.

"Heavenly" accurately describes the skiing and lake views at the vast ski area straddling two states at the southern end of Lake Tahoe. Heavenly Ski Resort ("Valley" was dropped from its name last season) boasts the region's largest amount of terrain (12,800 acres, 4,800 skiable), highest elevation (10,040 feet), greatest vertical drop (3,500 feet) and

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Some nonskiers board the aerial tramway at Heavenly just to enjoy the dazzling vista and fine dining at its Monument Peak Restaurant 2,000 feet above the lake. This is the ski resort most convenient to the abundance of lodgings, restaurants and après-ski party places in Lake Tahoe's population center—South Lake Tahoe, California, and adjacent Stateline, Nevada.

The biggest and best lodgings have always been a foursome of flashy casino hotels on the Nevada side—Harrah's, Harvey's, Caesars and the Horizon. But California now can offer some competition (although no gambling) with the opening of the Embassy Suites Resort. Located at the state line, just a few steps from Harrah's, South Lake Tahoe's Embassy Suites is among that top-notch lodging chain's most popular hotels.

It offers a ski package that includes lift tickets at a choice of six ski resorts; nonskiers can opt for a snowmobiling tour or a day of pampering next door at Harrah's spa. All hotel guests can take advantage of ski storage, ski rental and repair facilities, next-day lift ticket sales, and skiers' shuttle buses. Come sundown, Embassy Suites offers après-ski drinks, brick-oven pizza, music and dancing at Turtle's Sports Bar and Dance Emporium.

A good choice for fine dining is the hotel's informal restaurant, Zackary's, where the evening menu of pasta, seafood and grilled meats is highlighted by Lobster Rolando, wiener schnitzel and other specialties. Pre-dinner beverages are offered gratis to Embassy Suites guests every day from 4:30 to 6:30 p.m. in the plant-filled atrium. A complimentary full buffet breakfast with cooked-to-order dishes is another benefit of staying at the hotel. Guests also can enjoy an indoor swimming pool, whirlpool, sauna and exercise room.

All accommodations in the hotel are deluxe two-room suites, and families especially appreciate the extra space and amenities. (Children 12 years and under stay free with their parents.) The living room has a sofa bed, television and video

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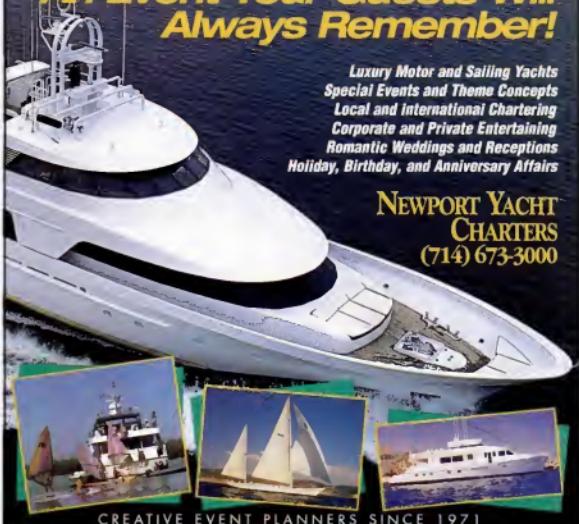
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cassette recorder, along with a mini-kitchen with refrigerator and wet bar, microwave oven, coffeemaker and large dining table. The separate bedroom includes a second television and a king-size bed or two double beds.

Lovers looking for extraordinary accommodations should try the Fantasy Inn, a new first-rate adults-only lodging less than a mile from Heavenly's ski runs. You can soothe sore ski muscles in an oversized whirlpool tub, which is heart shaped in many rooms. It all depends on your fantasy. Romeo and Juliet, Mystic Mountain, Rain Forest and Graceland are among the names of eight specially themed rooms, all with swings suspended from their ceilings, instant-on fireplaces and extra large Jacuzzi-type tubs.

Other features—also found in the inn's 45 Royal and Princess mini-suites—are a choice of round or heart-shaped beds (regular, water or waveless), mirrored ceilings, remote television with cable and two adult-movie channels, a stereo system with 30 music channels, dual-head open showers, romantic lighting and, as a special touch, condoms are provided. A bottle of wine or champagne is presented to couples at check-in. Yes, even this playful place offers a ski package.

Skiers who want to sample the slopes of several resorts can save both money and ticket-line waits by purchasing a Ski Lake Tahoe Interchangeable Lift Ticket. It's a five- or six-day pass to the six top ski areas: Heavenly, Squaw Valley, Northstar-at-Tahoe, Alpine Meadows, Kirkwood and Sierra at Tahoe.

Although Kirkwood isn't within sight of Lake Tahoe, the ski resort is well known to frequent visitors and local skiers. The hubbub of the south shore fades as you head 35 miles inland to the resort's high alpine valley, which ends against a wilderness mountainside of open bowls and groomed runs diverse enough for all skiing abilities. Condominiums conveniently close to the lifts encourage downhills to ski longer to enjoy Kirkwood's deep, dry snow and



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incredible beauty. Fifty miles of scenic valley trails keep cross-country skiers busy as well.

Also inland from South Lake Tahoe is Sierra at Tahoe, a low-key ski area that's gaining more attention thanks to new owners, a new name (previously the Sierra Ski Ranch), and affiliation this season with five major ski resorts as part of the Ski Lake Tahoe Interchangeable Lift Ticket. Intermediate skiers are favored with 60 percent of the wind-protected alpine terrain, but there are good runs for beginners and experts, too. OC

To find out more about the 15 downhill and nine cross-country ski areas around Lake Tahoe, call for 1994-95 winter travel planner booklets from the Lake Tahoe Visitors Authority, 800-288-2463, and the Tahoe North Visitors and Convention Bureau, 800-824-6348. They also have details about lodging and transportation. Depending on the weather, the ski resorts usually open prior to the Thanksgiving holidays.

The most frequent and reliable air service for Lake Tahoe's ski resorts is to Reno International Airport, which is served by 13 airlines, including Reno Air, 800-736-6247. Call 800-736-6747 for information on Reno Air's "Quick Escape" ski packages. At the Reno airport are a half-dozen rental car agencies, most offering vehicles with ski racks and four-wheel drive.

For more information about specific ski resorts and on-site lodging reservations, call Squaw Valley, 800-545-4350; Heavenly, 800-243-2836; Alpine Meadows, 800-441-4423; Northstar-at-Tahoe, 800-466-6784; Kirkwood, 800-967-7500; Sierra at Tahoe, 916-659-7375; and Diamond Peak, 703-832-1177. All but Diamond Peak will have details about the Ski Lake Tahoe Interchangeable Lift Tickets.

Always ask about ski packages when you call lodgings for rates and reservations: The Resort at Squaw Creek, 800-327-3353; Embassy Suites Lake Tahoe, 800-362-2779 or 916-544-5400; and Fantasy Inn Lake Tahoe, 800-367-7736. For South Lake Tahoe's major casino resort hotels, call Harrah's, 800-648-3773; Harvey's, 800-648-3361; Caesars, 800-648-3353; and the Horizon, 800-648-3322.

UPSCALE DOWNHILL IN ST. MORITZ

Good skiing is one thing, but unparalleled luxury in a ski vacation has its advantages, too. That's why Badrutt's Palace Hotel in St. Moritz, Switzerland, always lures me back with its promise of utter indulgence.

When you check into the Palace Hotel and sink into a wing chair amid the Gothic arches of the mahogany-paneled Great Hall, the weariness of your long journey drops away. Just recalling the Madonna Room, whose centerpiece is Rafael's painting of the Madonna, I am so convinced of the Palace's unequivocal stature as the world's number one ski resort that I've returned no less than four times.

Aside from the grand appointments, ambience and superior service, Hans Badrutt's world-renowned Palace also offers an exceptional opportunity to meet people from all over the world. Last year, I met travelers from Austria, Italy, Great Britain, Czechoslovakia, Scandinavia, Saudi Arabia and Hong Kong. For several nights running, I dined with a family of 10 from Bangkok, servants included. Royalty and the rich and the famous from throughout the world have made St. Moritz a habit since early this century.

And, except for all those who step on your skis while jockeying for position in lift lines, European skiers are delightful ski companions. Rather than attempting the ski equivalent of "going for the burn," they tend to relax between runs and enjoy the sunshine on the slopes.

In St. Moritz, most skiers traverse the runs on the Corviglia, which rises above the town, or the Corvatsch, a majestic glacier just a tram ride away. For lunch and a look at the "Beautiful People," Corviglia skiers can opt for the Alpine Ski Hut's sun deck. If you want a gourmet experience, one of the world's finest truffle restaurants, La Marmite, sits on the mountain beside the tram station.

When the ski day ends, a band serenades skiers in one of the town's outdoor cafes. Hanselmann's Bakery accommodates all those with a sweet tooth. The nut tarts here are so delicious, SwissAir serves them to First Class passengers on all their flights.

At night, one dresses for dinner. Black tie is apropos at the Palace dining room, but a dark suit and tie for men will suffice—anything less and Signore Agoe Bianchi seats you in Siberia. The very casual are banished to the Trattoria, an Italian spot, or the Chesa Veglia, a Swiss-style restaurant with fondue and alpenhorns. Both restaurants are quite popular with St. Moritz regulars.

Lest anyone wonder if packing the cocktail dresses is worth the effort, a typical night's menu includes four gourmet courses, with three choices for each course. If an appetizer, fish course, meat course and dessert are not enough, guests also may add a salad, cheese course and fresh fruit. Mignardises, or chocolates and petite pastries, come after the dessert and fruit. Why not indulge? You've skied all day.

In this hotel, caution regarding the wine list is in order. On one of my first visits to the Palace, the hotel manager took me for a tour of the wine cellar. Pointing to a three-foot-by-three-foot storage bin, he said, "For this, you can buy a Mercedes." He added, however, that he meant a good Mercedes, not a great one.

Quality and service are the hotel's watch words; expense is irrelevant. Guests never wait more than two minutes for service. No phone calls are necessary—each room comes equipped with call buttons for the service personnel.

Late one night, four of us left the Grand Bar, the nightclub with live music, for the King's Club, the discotheque, leaving our drinks on the table. At 3 a.m., ready to call it a night, we left the King's Club and passed by the Grand Bar, where we'd started the evening. It was still open, albeit empty of guests—but the band still played. Only at this moment, they were serenading nothing but a champagne bucket. Our champagne bucket. By order of the hotel manager, the nightclubs don't close until the last guest is ready to leave. I'll take St. Moritz, Switzerland, over any ski resort, any winter.

Calling Leading Hotels of the World 800-223-6800, or Badrutt's Palace Hotel, 822-1101 for reservations. Information about St. Moritz and the Engadine Valley may be obtained from Dr. H. P. Danuser, Tourist Board, Kur-und Verkehrsverein, CH-7500 St. Moritz, Switzerland.

—Ellen Appel Olivier

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MARY ANN MILLER

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For a woman who says she came from "nowhere," Mary Ann Miller certainly has arrived. She's active in the family insurance business, the county Office of Protocol and political causes; she even supervised the building of the family bayfront home. If you ask her how she got there, she'll say it mostly was due to luck. "My sister disagrees with me—she says I made right choices," she explains. "I may have made some right choices, but I'm a spiritual person. I want to call it luck...or karma or God's will, I don't know what word to use. I have a feeling for a word to describe how fortunate I was—and am, every day."

If karma has anything to do with it, she's got good times ahead. This winning tennis player ran out of room for her trophies and plaques. "I had to decide which [of them] were most important, and you know what I figured out? They were a bunch of junk on the wall collecting dust," she says. She dismantled them and donated the useable parts to charity.

People matter most to Miller, not

things, and her definition of success is simple. "The bottom line is acceptance and love and that's probably what success and happiness is all about. Feeling accepted and accepting other people." With husband Len, sons Bryan, Todd and Scott, and daughters Maryn and Alison, she's strived for an open dialogue just for that reason. "We talk about sex, morality, religion, lack of religion—it's all there. We know each other well, and I think that's important, because to know someone is to love them." That acceptance extends beyond her family into mankind: "They can be gay, they can be black, they can be short, they can be tall, they can even be a little evil. [But] I look at murderers and feel sad for them that they missed the good part of life, the love of life."

She should know. Miller's schedule would kill women of lesser energy. It's all in keeping with a quote on Jack London's gravestone, copied onto a now-yellowed, fraying scrap of paper: "I would rather that my spark should burn out in a brilliant blaze than it be stifled by dry rot." OC

By Allison Joyce • Photography by Ellen Bak

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HIT PARADE

JOHN OATES SOLD MILLIONS OF RECORDS IN THE 1970S, when he teamed with Daryl Hall to become one of the most successful pop duos of all time. Today, with their partnership largely behind them, Oates plans to sell more records than he ever did as a member of Hall & Oates.

He's not recording with a new, high-profile partner, but he is in the studio. This time it's for television—he's not in front of the cameras, but behind them.

Oates, 45, is co-creator and producer of *Maxmusic*, a syndicated homeshopping program he and direct-marketing expert J.W. Roth describe as the ultimate record store for the passive record-buyer. Hosted by Bill Curry and Leanne Viera, *Maxmusic*—and its first spinoff, *Maxcountry*—offer thousands of compact disks, cassettes and music-related memorabilia to couch potatoes in the 25- to 54-year-old age group.

"Convenience is definitely an aspect of what we are," says Oates. "We're targetting the person who still loves music, is still actively listening to music, but might not be driven to go to the record stores and dig through the bins to find an old record. We want to encourage people to replace their old vinyl collections, so there's also a nostalgic aspect to it."

"And our prices are very competitive: \$8.98 for cassettes, \$11.98 for CDs, plus \$1 for shipping and handling. Buy five, get one free, that's the *Max* deal. We have a catalog with thousands and thousands of titles, almost every title that you can have from all the record companies. So, even though on the half-hour or hour show we can only feature a finite number of artists, there are thousands of titles available to buy once you receive the *Max* catalog."

Oates himself is coming from a recording career that spanned three decades. He and Daryl Hall first met as students at Temple University. They joined forces in the 1960s, but it wasn't until the 1970s that their brand of blue-eyed soul rocked the charts. Such hits as "She's Gone" (1974), "Sara Smile" (1976) and "Rich Girl" (1977) dominated the singles charts, with the latter becoming their first No. 1 hit.

Their hot streak continued into the Eighties, with chart-toppers including "Kiss On My List," "Private Eyes" and "I Can't Go For That (No Can Do)" (1981), "Maneater" (1982) and "Out of Touch" (1984).

The pair conceived of and participated in a show at New York City's Apollo Theatre in 1985 to pay tribute to the rhythm-and-blues genre that so heavily influenced their

own music, with proceeds going to the United Negro College Fund. The benefit featured the duo's childhood heroes, original Temptations Eddie Kendrick and David Ruffin. The event was recorded and released on an album, and then Hall & Oates pursued separate interests before coming together for an album titled *Oob Yeah!* in 1988. Occasional charity performances followed, as did another album, *Change of Season*, which was hailed as a return to their acoustic and R&B roots.

These days Hall is pursuing a solo recording career, while Oates, who holds a bachelor of science degree in communications from Temple, has become a multimedia entrepreneur.

He is not just selling music, he's still making it, albeit mostly behind the scenes. He wrote, produced and performed on the soundtrack for HBO's highly rated *Sports Illustrated* swimsuit video/special in 1993. He has also written an original story and treatment for *Heaven Street*, a film project scheduled to go into production.

When he isn't traversing the country to promote *Maxmusic*, he's more likely to be found producing music than he is performing it, which is just fine with him. "I always enjoyed the production side of things, even with Hall & Oates," he explains. "The producing and the studio side was a little bit more where I got involved anyway. It's really

not that much of a change for me, even though the public might see it as a big change."

His company, Headwall Productions, has an exclusive arrangement with Sony Music to find, develop and produce new artists and projects. He has signed and co-produced an album by songwriter Jerry Lynn Williams for Epic Records, and has served as executive producer on a project by rap duo Max & Sam, on Ruffhouse Records.

Mention the word "Max," and Oates is more likely to turn his attention to his electronic record-store concept than he is to the rap duo. So far, he and partner Roth have invested more than \$2 million of their own money to start the venture. During a month-long trial run earlier this year, *Maxmusic* elicited an encouraging response during its showcase on E! Entertainment Television and Jones Intercable, without the benefit of advertising. Among the artists whose catalogs were featured during the initial broadcasts were Hall & Oates, The Byrds, Arrowsmith, The Grateful Dead, Jefferson Airplane, Kris Kristofferson and Willie Nelson.

JOHN OATES CREATES A RECORD STORE FOR COUCH POTATOES WHO STILL ROCK 'N' ROLL



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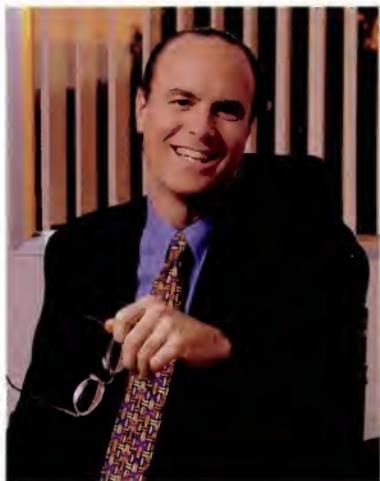
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The eyes are often called the "windows of the soul." Others can tell a great deal about us with just a glance into our eyes, but at times they may be getting the wrong impression. Due to bags under the eyes, droopy eyelids or wrinkles, you could look tired—or as though you need more candles on your birthday cake than you already have.

Cosmetic surgery can correct these problems and allow you to look years younger. But it's important to know that any surgery around the eye is very delicate, requiring skills and procedures that are not used in other types of general plastic surgery.

"We tend to think of the eyelids only cosmetically, but they have a special function and the surgeon has to be aware of that function," says Dr. Richard A. Weiss, a board-certified ophthalmic plastic and reconstructive surgeon in Newport Beach. "The eyelids must protect and lubricate the eyes, and even the slightest post-operative eyelid malposition can prevent them from closing or blinking normally, causing irritation, dryness or more seriously, affecting vision."

Oculoplastic surgery is a relatively new subspecialty of ophthalmology, that is concerned with the special techniques and procedures necessary for performing surgery safely in the area of the face surrounding the eyes. Oculoplastic surgeons (only 15-20 of which are formerly trained annually in North America) gain experience in both ophthalmology (eye surgery) and plastic and reconstructive surgery, giving them the skills of not only removing wrinkles and bags around the eyes, but also how to do this and maintain the health of the eyes.

"The surgeon is working with very little tissue around the eyes," says Dr. Weiss. "For instance, when a tumor must be removed from an eyelid, every millimeter is crucial, and unique reconstructive techniques are employed. Likewise, unless special cosmetic eyelid surgical procedures are used, sometimes the lids can appear stretched and unnatural after surgery. Above all, in any type of eyelid surgery, the surgeon has to maintain the important function of the eyelids which is to protect and lubricate the eyes."

More than 90 percent of Dr. Weiss' patients have their surgery performed on an out-patient basis in his fully equipped office surgical suite. Among the procedures that he offers are cosmetic eyelid and eyebrow surgery, upper-face-lifts (coronal forehead lifts), and transconjunctival blepharoplasty (a technique to remove under-eye bulges from behind the eyelid without skin incisions), as well as special reconstructive procedures such as ptosis surgery (correction of droopy eyelids), removal of eyelid tumors, revision of previous surgeries and correction of excessive tearing.

Since opening his Newport Beach office in 1986, Dr. Weiss has been known as a leader in ophthalmic plastic and reconstructive surgery in Orange County and lectures on oculoplastic techniques as an Assistant Clinical Professor in the Department of Ophthalmology at the University of California, Irvine.

Dedicated to preserving sight throughout the world, Dr. Weiss is President and founder of One World Sight Project Inc., a nonprofit international organization devoted to curing blindness caused by bilateral cataracts. One World Sight Project is helping to coordinate a multi-venue, satellite-linked world concert to fund sight-restoring surgery in developing countries.



MUSIC

Oates and Roth have signed a syndication deal with All American Television, and at press time, deals were being made with television stations in the nation's top 25 markets. By January, the principals expect their program and its spinoffs to be distributed nationally.

"It's a win-win situation for everyone," says Oates. "The record companies love moving the old catalog. They're in the business of selling records and we sell records. They don't have to do anything. And best of all from the artist's point of view, the artist gets full royalties, so everyone's happy."

That includes the viewers, who now have easy access to hard-to-find titles. The program is broadcast in half-hour and hour-long versions, depending on individual station agreements, and features backstage and man-on-the-street interviews, conversations with celebrities and, of course, plenty of music.

Oates convinced the entertainment value will result in *Maxmusic's* success, particularly when the long-rumored competition from heavy-hitting corporate alliances becomes a reality.

"The only way I can relate to it is the same way I relate to music," he explains. "Without a great song, you can't make a great record. Without a great program, what do you have? When all the big guns decide who they're going to work with and what they're going to do, I still feel we have a program. And if we have a good program that people enjoy watching and it's selling records, we're going to be somewhere."

And how does he feel about Hall & Oates today?

"Daryl and I still have a good relationship," he says. "We're still friends. He's doing another solo album. He wants to establish himself as a solo artist, which is important to him. That's what he needs in his life and for his personality, and that's fine. When the time is right for us to make a record and when we both want to make a record [together] for all the right reasons, then we will."

And if *Maxmusic* achieves the success Oates believes it will, they'll certainly have a place to sell it.

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GROWING PAINS

AT LEAST THIS TIME YOU KNOW you'll survive," commented one of my friends to another after hearing about her recent break-up with her fiancé. My friend looked up tearfully and nodded in dubious agreement. I was silent, reflecting on the comment she had just made. Hearing her use the word "survive" hit me like a ton of bricks. Yes, grieving the loss of a love does feel like a survival test. It's a goal and a question all at once—hope and doubt sitting side by side.

To experience loss is to have our world turned upside down. We go through so many conflicting emotions when we grieve that we can feel like strangers in a foreign land. We feel confused, disoriented, indecisive and lost. We can go from despair to hope and back again all in a single hour.

Grieving the loss of a love is a difficult thing. It can be a roller coaster ride, a crash. But take heart—it can also be a spiritual awakening. It is the ultimate experience of loving.

Grieving is work, but it is also the process by which we heal. It requires not only a willingness to feel our pain, but a commitment to work through it as well.

For most of us, grieving will mean experiencing feelings we may have never experienced before, which can be very frightening. It can also mean looking at certain painful truths that we may have been avoiding, and learning about our own particular defenses and coping mechanisms, paying special attention to the ones that may hinder us or impede the process

of our healing.

Although much has been said and written about the stages of grief, to a large degree, we each have our own patterns of coping. That is not to say there aren't universal experiences in the grief process, but rather the coping strategies will vary by individual.

GRIEF MAY HURT,
BUT IT'S THE
ONLY WAY TO HEAL



Healing means being able to accept the impermanence of everything in our lives that we want to believe is permanent. It's embracing the basic truth that everything in life changes and that there really are no guarantees.

This is not only a very difficult thing to accept, it's not a concept that most of us were ever taught. As a result, we end up resisting our loss and postponing what we must ultimately accept if we are to heal.

Letting reality in all at once is not something most of us either want to do or can do. Consequently, we rely on our defenses to let in only what we are able to handle. Initially, defenses such as denial or repression function automatically in us.

Emotionally in shock, we go through the motions and perform our required duties, often too numb to feel much of anything, with the weapons of denial or repression defending us against our loss. If we choose to go deeper into our pain rather than continue to defend ourselves against it, we will begin a journey that seems never ending at times. It will also take us to places within ourselves that, up until now, were unknown to us.

If we were outgoing before our loss, we may now feel the need to withdraw.

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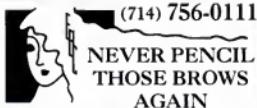
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LOVE AND CONFLICT

If we prided ourselves on being strong and independent, we may now feel helpless and needy, requiring the support and reassurance of others. If we were talkative and extroverted, we may now discover our silence. And if we were fearful or placating, we may now discover our rage.

Pain seems to give us permission to be ourselves more fully. Any façades we may have been using seem of little use or comfort to us now as we re-evaluate our roles, needs, desires and beliefs in an effort to make sense of what has happened to us. With our defenses down and our hearts open, we begin to experience ourselves in new and different ways, widening our capacity to understand ourselves.

We may learn that it is not just our future that has changed. Even our past transforms as we elicit new meanings out of old memories. Also, present losses trigger the pain of past losses that were never grieved, which compounds our suffering. Childhood fears of abandonment are often reawakened in us, and buried anger at past mistreatment or injustices can surface with an intensity as if they happened yesterday. Our relationship is gone and we feel diminished.

When we fully experience our grief, our ego is knocked off its foundation. We feel fragile, and may react with anger, striking back at the hurt, or we may resort to guilt in an effort to defend ourselves against feeling so out of control and powerless. We may even alternate between blaming ourselves and blaming our partner. If somebody's wrong, maybe we can make sense out of something that seems to defy all our assumptions about life.

There is no correct way to grieve, and there is no shame in grieving badly. There are some who may need to grieve quietly, putting one foot in front of the other a day at a time, until the effort gradually decreases. At some point, however, there will come a time for each of us when a choice needs to be made.

For some of us, it will come naturally by just coming to terms with grief.

But for many of us, there may come a time when we feel stuck in our pain—unable to get past it, unable to let it go. We may at this point have become attached to our pain as a way of staying in the relationship, refusing to emotionally accept our loss. We may be afraid to let go, fearing emptiness and loneliness on the other side. Or it may just feel too hard to start over, to say goodbye to our dreams, and to take responsibility for creating a new life without our partner.

How do we revive hope and desire? How do we decide life is worth it again—the gains and the losses, the pain and the joy?

Melody Beattie, in her book *Lessons on Love*, describes how she struggled deeply with this question and eventually made this commitment to herself: "I commit unconditionally to life—to being here and being alive—regardless of any other human being and their presence in my life, and regardless of any events that come to pass."

Making this commitment takes courage and a great deal of love. Ultimately, it's a decision that many of us will have to make at some time in our lives since loss is an inevitable part of life. For this reason alone, trying to connect with ourselves, to confront our own internal voids and not just the voids that are left by another, is the most important and loving thing we can do for ourselves.

If we can survive the loss of a love and in the process learn to love ourselves more for having done so, we will have given ourselves a great gift that can help us through the difficult times in life that we will all encounter. As Melody Beattie discovered, "Love always finds itself again. In the middle of pain, it seems like there has been no progress, but one day love renews itself and peace enters." OC

Trish Levine is a marriage and family therapist with a private practice in Newport Beach. She works with individuals and couples to help them build healthy, committed relationships in private as well as group settings. She can be reached at 729-9222, extension 2 (days), or 786-8529 (evenings).

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BOOK REVIEW by Marylin Hudson

THE WILD AND WICKED

THIS MONTH'S SELECTION INCLUDES books one might consider "offensive" since political correctness invaded the land. This month's books, though, are the kind that stimulate your mind, entertain your psyche and stir your imagination. Each comes with a warning label, however: Read at your own risk.

The Things That Matter Most

Cal Thomas, whom Rush Limbaugh calls a mentor, is a columnist of note with a recently published book, *The Things That Matter Most* (Harper Collins, cloth, \$22).

If you are a liberal ("fuzzy headed" in Thomas's vernacular), avoid this book. If you are politically aware or issues-oriented, you might want to know how the Far Right thinks, especially in view of the upcoming November elections. If you are a dyed-in-the-wool conservative, this book is tailor-made for you.

It starts with the premise that many of our cultural, media and academic elite are grounded in the philosophy of the Sixties generation, "and now it has given us a president, Bill Clinton, who inhaled that era's heady atmosphere, and inhaled deeply."

According to Thomas, "the decline of American culture, hastened by spiritual deficiency, continues unabated in the Nineties. But the infection began in the Sixties, and those who caught it continue to afflict the rest of us." He writes that his book "is about the growing number of voices demanding for themselves and their country a reconsideration of the values in which their parents and grandparents believed."

THESE IMAGINATIVE

BOOKS ARE

NOT FOR THE FAINT-OF-HEART



From that beachhead, Thomas embarks on an assault on welfare, taxation, big government, abortion, feminism, the courts, education and many other targets. You may not agree with all his thoughts or conclusions—and some may be jarring—but the man makes you think deeply about what matters most, and rattles the cage of your beliefs.

His challenges include crime, disease and despair in general. His comments could well pass as homilies: "An intact family is the greatest anti-crime weapon available"; "What would be wrong with requiring people to seek counseling before receiving their marriage license?"; "If not God, who?"; "Bobby soxers did not become serial killers after watching Frank Sinatra...or listening and dancing to a Glenn Miller tune..."; "Criminals aren't born, they're made, and America is manufacturing them in record numbers"; and "The Puritans may have had problems, but AIDS wasn't one of them."

Thomas admits he thought of running for office. He took two aspirin, lay down, and the urge went away. He intends to stay in the column-writing business, where "you can have opinions on everything and responsibility for nothing." If his intent is to influence the political agenda as well as express his views, he's doing well right where he is: His syndicated column runs in more than 350 newspapers, including every metropolitan area in the country, and is outpacing the readership numbers of all other political columnists. His radio show is heard on 100 stations in America.

And, as he watches the passing scene,

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BOOK REVIEW

there are satisfactions. Commenting on the 25th anniversary celebration of Woodstock, he noted, "Conservatism has won; they're charging admission!"

Lunch

Lunch by Karen Moline (William Morrow, cloth, \$22) starts with the line, "It never would have happened had she not been late for lunch" and ends with the eventual, incalculable cost of that lunch and those that follow.

The narrator is the sinister, deeply scarred man who describes himself as "the procurer, Mr. Fix-It. M." He is majordomo to Nick Muncie, Hollywood superstar, the most popular actor in the world. They are in London to film an updated version of *Faust*. "M" describes Faust's motivation as "seeking the unattainable. He's willing to surrender eternity in a quest for one perfect moment." Nick's personal quests are those of a sexual predator; he is a captive of his escalating, perverted desires.

The "she" who is late to lunch is Olivia, a highly successful American-born portrait painter living in London who is engaged to a loving, devoted, world-famous pianist. Accustomed to being unfailingly seductive to women, Nick feels challenged by Olivia's initial lack of interest in him, his celebrity or his sexual charisma. When he asks if she would paint his portrait, she refuses.

The sexual pursuit begins. At the urging of her fiancé, Olivia agrees to do a portrait, painting Nick as the Minotaur, a combination of bull and man. Their destructive affair begins, full of masochistic, accelerating terror and humiliation as Olivia is drawn into a libidinous web. "M" aids in the seduction with sensual settings and props as well as lines and scenarios written in Cyrano de Bergerac fashion. As he watches in person and through peepholes, "M" muses, "I had almost forgotten there are lovers who love."

As you read the book, you may be either turned on or turned off by the explicit, kinky sex. If you choose to read it, the story is fascinating in terms of the complexities of the human relationships it explores, especially the sexual aspects.

How this erotic, obsessive relationship evolves into a consuming cycle makes this a haunting and hypnotic novel.

The Body Farm

If you like police procedurals, forensic details, medical experiments and intricate, scary plots, *The Body Farm* by Patricia Cornwell (Scribners, cloth, \$23) will suit your tastes. If grit and gore don't appeal to you, please proceed cautiously.

This is the fifth novel in a series about Dr. Kay Scarpetta, doctor, lawyer, and chief medical examiner. Best-selling author Cornwell was a former prize-winning crime reporter before a six-year stint in the Virginia Chief Medical Examiner's Office, where she gained the technical expertise she uses so terrifically in her stories.

In *The Body Farm*, Scarpetta is the consulting forensic pathologist for the FBI's Behavioral Science Unit, a state-of-the-art group of the best crime experts in the United States. She, the unit's chief, and the captain of the Richmond Police Department, are sent to rural North Carolina to investigate the brutal murder of an 11-year-old girl. The crime seems frighteningly similar to the handiwork of a serial killer who has eluded the unit for years. From the beginning, the medical laboratory reports and photographs seem to contradict themselves, only raising more questions. Moreover, the players are not what they seem to be. In the end, Scarpetta is alone in conducting a grisly experiment at the Body Farm, an obscure research facility in Tennessee where she interprets the forensic hieroglyphics that lead to a solution guaranteed to take you completely by surprise.

Cornwell is a superb writer who cares about her characters, unlike many writers in the crime-fiction genre. Interwoven through her main plot are sub-stories that flesh out Scarpetta as a bright, caring, tough yet vulnerable human being: She has a warm love affair with her boss. She fights to save her niece's career and sanity. And she battles with the madness and memories of the past crimes she has worked on. OC

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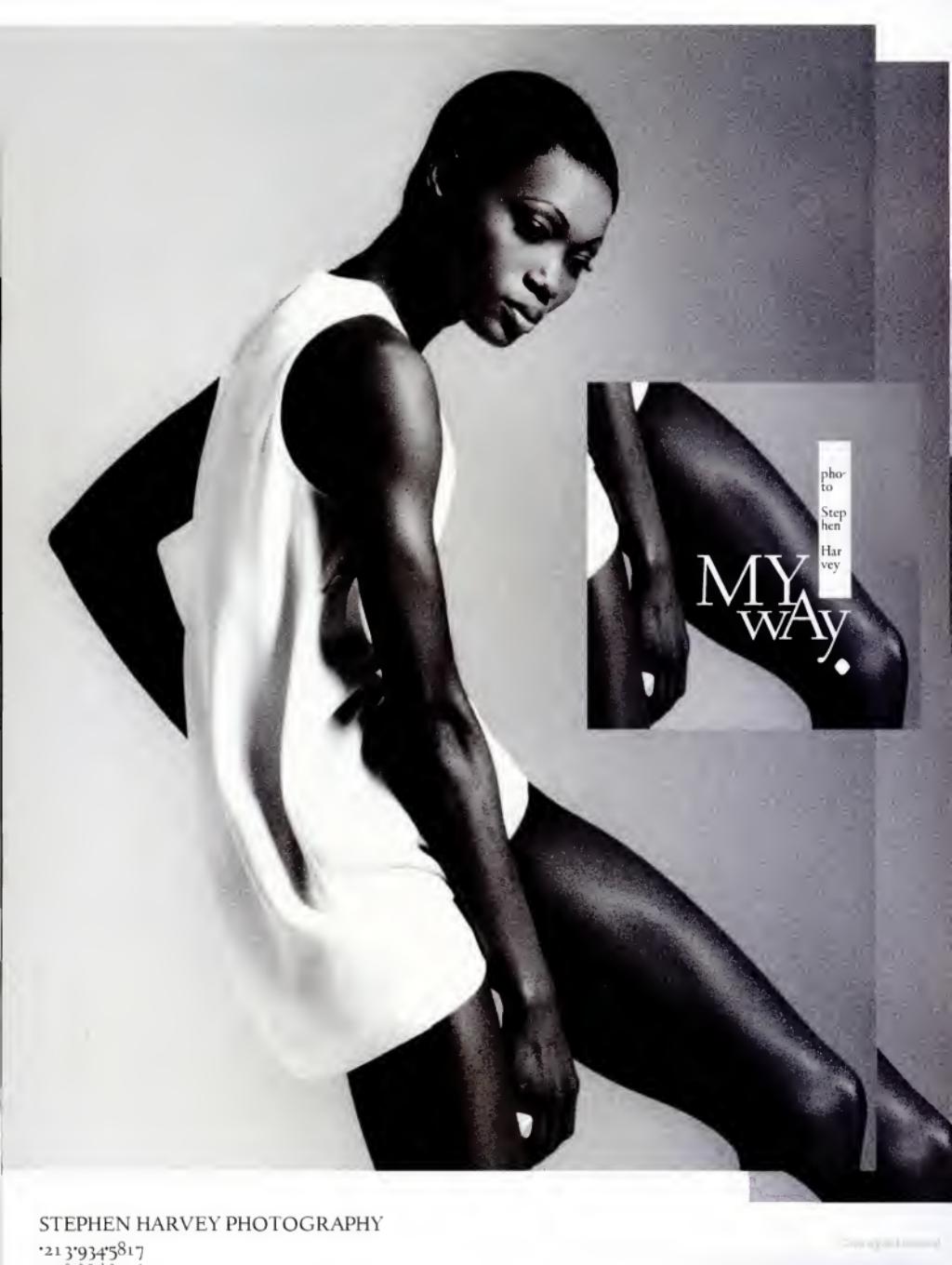


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HELPING THE HOMELESS?

OF ALL THE HYPOCRITICAL THINGS PEOPLE SAY, there may be none so two-faced as their pronouncements on how precious every human life is. When we have scores of office buildings keeping files, databases and Chia Pets warm and snug at night while people are shivering on the sidewalks in corrugated bedding, it is pretty clear that human life isn't all that high on the preciousness list.

Humanity may be precious in the abstract, but some poor wretch approaching your car with a "Will Work for Pocket Lint" sign is not a welcome sight. Jesus said the poor would always be with us but he never mentioned they'd be going after your windshield with snot-encrusted rags.

Some of these people are just plain nuts, disengaged from institutions during those warm and fuzzy Reagan years. Some of them are simply losers, people who, if you gave them a cow, would trade it for Milk Duds.

But with many of them it's a case of there but for the grace of good fortune go you or I, pal, and that may be part of our revulsion. Maybe they lost their aerospace jobs; maybe they had catastrophic health problems; maybe they're stranded far from home with no friends or family. And we hate to admit that, except for the whim of chance, it might be one of us on the other side of that dirty windshield.

I have trouble admitting this, and prefer to chalk their status up to character flaws. Except sometimes I see them exhibiting more character than I typically do. Some of these homeless, screwed-up people still find the inner resources to help those who are less able to cope than they, and it's hard to be untouched by such caring.

But even people lacking compassion for the homeless can't be unmoved by them, if only because they mess up the view. What do we do with them, short of making Soylent Green?

I have a few modest proposals on the matter.

Since so often we are out driving when we encounter the homeless, let's start with the things we can do. For instance, the next time somebody washes your windshield, why not invite him in to get the inside as well? Once he's there in your passenger seat, there is practically no end to the useful, fulfilling tasks he could perform for you. For example, look on Joe Homeless as your rent-a-carpool-lane-buddy. Instantly, and without the sometimes embarrassing ruse of keeping an inflatable triple-access love doll beside you, you

are now qualified to cruise along in the once-forbidden carpool lane. Thanks to Caltrans, Joe Homeless is providing a useful function, saving you time and money.

And the homeless are great listeners, particularly those who are mentally disabled. If it's cold and rainy out, you could probably even get him to sit through a recitation of your Impeach Clinton philosophies.

But he doesn't need just to sit there. Need someone to pour the hot sauce on your burrito while you drive? There's Joe ready to help, and I'll just bet he'd be willing to take those first couple of all-tortilla-no-meat bites of your burrito. Want to save on renting books-on-tape? Just get Joe to read books to you as you drive. If you run out of books, he could read the hot sauce ingredient label to you. Try to get Sir John Gielgud to do that sometime!

And when you reach your destination, that's no reason for Joe's usefulness to end. Let him sleep in the back seat and be your human car alarm. If you're lucky, Joe will be from a culture where the religion is based on persistent, nagging, high-pitched wailing, and any potential scofflaw will give him, and your wheels, a wide, wide berth.

There are so many uses for these people. You want your clothes to have that popular "experienced" look that makes it appear you've actually done something rugged in your life? Don't go to the trouble of cutting out the knees or fading those jeans in the wash. Just let old Joe break them in for you. And why buy a remote when your homeless helper can stand by the television all night and switch channels for you. Hell, you could even send Joe in to work in your place.

As for me, I never give money to panhandlers who are smoking. I figure if they have the discretionary income to smoke, screw 'em.

I also have a few tips for the homeless. As much as we, the relatively well-heeled, like to think about easing hunger, in the abstract, watching you eat probably makes us less likely to help you eat more. I was with some friends in Seattle once, where a fellow approached us asking "Hey, can you give me some money so I can eat?" He emphasized certain words by waving a Big Mac he was eating. When we walked on, he continued to use the burger for emphasis—though with different words—as he followed us down the street shouting, "Well f--- you, then. Just f--- you." We gave him points for a spirited delivery, but we didn't give him any cash.

A MODEST PROPOSAL FROM A MODERN-DAY

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THE BOMBAY DUCK ISN'T A duck at all. It's a fish that swims around the Bombay docks. "It's a joke," say owners Geeta and Praveen Bansal, hinting at the light-hearted touch they have brought to their second Orange County restaurant. The Bombay Duck in Laguna Beach serves contemporary Indian food for today's health-conscious diner in a light and colorful setting.

Geeta and Praveen know their business: They have owned and operated the Clay Oven in Irvine since 1986. Praveen is a restaurant professional from New Delhi who spent years managing large operations in the Big Apple before moving here. Geeta, a member of a prestigious Indian family, left her academic teaching career to join her husband in creating these restaurants. She's a risk-taker who invites guests to join her adventure in food. Her confidence comes from their overseeing every step, from purchasing the best ingredients and creating perfectly balanced *masalas*—the blend of spices and herbs that enhance fresh fish, meats and vegetables—to developing the skills of the professional cooking and serving staff.

The Bombay Duck is a pretty restaurant filled with light and color. Warm, peach-toned walls display original oil paintings of India by California regionalist Millard Sheets. Their colors are echoed in the bright teal, orange and blue ladderback chairs both inside and streetside on the patio. On a turquoise

"fiesta" plate, confetti with red and green peppers and fresh yellow corn, are petals of grilled Japanese eggplant, topped with a flavorful tomato *concassé* encircling a dollop of yogurt. Color, shape, style and presentation are as important here as classic recipes.

The Bansals developed their menu

from a great body of family recipes. From Praveen's family come fresh chutneys with an enormous diversity of flavors and ingredients: sweet fruit to very sharp, spicy tastes. Here they are served as condiments to accompany appetizers.

You'll want to dip crispy *samosas*, savory-stuffed turnovers encasing vegetables or lamb, in green and red chutneys of chile-spiked cilantro and tomato with mustard seed and ginger. More subtle tasting *idli*,

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rice cakes feathered with crab, contrast with a fresh-grated coconut chutney which is ground with chiles, ginger and black mustard seeds. Achieving the proper consistency, flavor and shape of the perfect *idli* requires an educated hand and ultimately displays the kitchen's professionalism.

Nothing tastes better than *naan* fresh from a red-hot *tandoor*, the jar-shaped, charcoal-fired clay oven indispensable to cooking in northern India. Each teardrop-shaped piece of bread is baked just for you. Order it plain, sprinkled with chopped garlic or filled with bits of lamb and herbs. Just tear off a piece and eat it with my personal favorite, chicken *tikka masala*, chicken cutlets marinated in spices and yogurt, *tandoor*-roasted

RESTAURANT REVIEW by Phyllis Ann Marshall

A BOMBAY BEAUTY

and served with a full-bodied, well-balanced tomato sauce.

A word about *masala*. Each recipe here has its own distinctive blend of spices that Geeta creates, taste by taste. Indian cooking is not a precise art—a pinch of this, a taste of that, depending on the recipe's ingredients. The *masalas* blended at Bombay Duck enliven a dish without destroying its essential flavor; fresh herbs are used as well as dry spices. Scallops *sadababar* is seasoned with a green-herb blend of cilantro, chiles and chives.

Tandoor roasting is not limited to chicken: Skewered swordfish, the restaurant's signature, sizzles on its serving plate. Fresh American rack of lamb is first marinated in a *masala* of royal cumin, cardamom, cinnamon, ginger and garlic before it is plunged into the fiery oven. Inspired by memories of her family's hunting lodge in northern India, Geeta has created a mixed grill of duck, quail, rabbit and venison.

Vegetables here are prepared with very little oil. Hence, potatoes cooked with cauliflower retain their form and texture, as does roasted eggplant. Okra, sautéed in a fennel and cumin *masala*, sells out on many evenings. A dinner of vegetables (be sure to include the spinach with *paneer*, homemade cheese) and lentils, along with basmati rice, provides complete protein and palate-pleasing tastes.

Finish your meal with *kulfī*, a delicious homemade ice cream shaped like the cone in which it was frozen. In addition to *kulfī* with cardamom and saffron, there's a marvelous mélange of seasonal fruit flavors swirled throughout. Sweet yogurt beverages, mango juice and teas are available, as well as beer and wine. In the tradition of southern India, Praveen serves a great cup of coffee.

Bombay Duck combines the best of India's food traditions and California's fresh ingredients to satisfy discriminating diners—no joke.

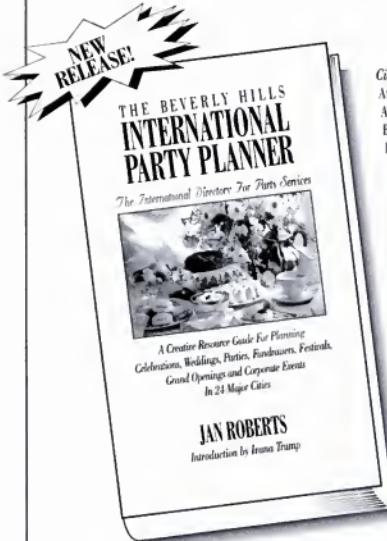
Bombay Duck, 231 Ocean Avenue, Laguna Beach, 497-7307. Open every day. Lunch served from 11 a.m. to 3 p.m. Dinner, from 5 to 11 p.m. Most major credit cards accepted. Starters, soups and salads, \$4 to \$7. Lunch and

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RESTAURANT REVIEW

vegetable plates, \$7 to \$9. Dinner plates, \$9 to \$18.

Hot from the Kitchen

Craig Hofman's latest venture is the Cornerstone Grill at 600 Brea Mall Drive on the site of the former Magnolia's Peach. The Hatch Design Group has had its way with the interior design: Sapphire velvet drapes swag from dipping chains, and swirling, curve-backed sofas have replaced the dining room booths. Twenty beers are on tap at the mahogany back bar; behind it, an ice-filled trough stocks an impressive assortment of bottled beers. In front are seven pool tables. Executive Chef Ray Hayes Jr. has taken a page from the book at the Cheesecake Factory where he used to reign: The menu is gargantuan, the portions are huge, and *focaccia* is served with most everything. Call the Grill at 990-2094.

Thornton Winery's Café Champagne, located in Temecula in Southern California's wine country, is hosting a Champagne Jazz Series on the patio throughout October, culminating with a performance by Wynton Marsalis on October 16. Call the Special Events Hotline at 909-699-3201 for more information. Executive Chef Steve Pickell has been revising the café's menu to use seasonal ingredients that pair well with the winery's Culbertson sparkling wines. Try the 1984 Founders Reserve, aged six years in the méthode champenoise tradition, with mesquite-roasted poblano chiles stuffed with munster cheese or grilled eggplant and tomato with goat cheese, flavored with herbs from the garden outside. Call the café at 909-699-0088.

Chef Cliff Huffstetler tempted this year's Taste of Orange County crowds with his chicken and sausage gumbo, crawfish étouffée and alligator sauce piquant. Be glad that you don't have to wait till next year to enjoy his hot Louisiana fare. He stirs up the roux at his *Ragin' Cajun Café* Monday to Friday from 11 a.m. to 3 p.m. in the Plaza de Cafes at the corner of Birch Street and Von Karman Avenue in Newport Beach. Call 476-8284. **OC**

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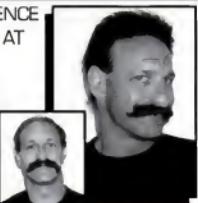
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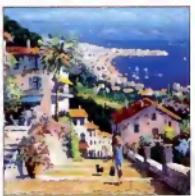


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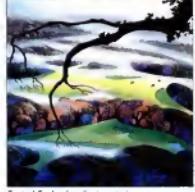
Erica, "Painting Five"



Sally Caldwell Fisher, "A Melancholic Night"



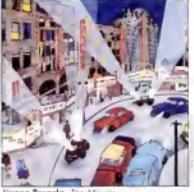
Mark King, "Ike's Pond in August"



Eyvind Earle, "Fog Enthralled"



Susan Rios, "Guy of Her Dreams"



Umeå Pergola, "The Movie"

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DINING GUIDE

Orange Coast uses the following symbols for the Dining Guide: AE—American Express, CB—Carte Blanche, D—Discover, DC—Diner's Club, MC—MasterCard and V—Visa. Single entrées are rated as inexpensive—under \$10; moderate—\$10 to \$20; end expensive—\$20 and up.

ANAHEIM

CHARLEY BROWN'S, 1751 S. St. College Blvd., 634-2211 USDA Choice prime rib, Certified Angus steaks & fresh fish. Adjacent to stadium 8 arena. Shuttle to major events. Champagne brunch. Full bar, happy hour 4-7 p.m. Moderate. Casual. All credit cards & reservations accepted. Mention Orange Coast for free dessert.

HUNGRY HUNTER, 2438 E. Katella, 978-0985. Open Mon-Fri 11 a.m.-2:30 p.m., Sat 11:30 a.m.-2 p.m.; Mon-Thurs 4:30 p.m.-9 p.m., Fri & Sat 4:30 p.m.-10 p.m., Sun 4 p.m.-9 p.m. Breakfast also served. Happy hour Mon-Fri 4 p.m.-5 p.m. Dinner house. Prime Rib, steaks, seafood. Moderate. Casual. Reservations and all major credit cards accepted.

KEYAKI, Located at the Pan Pacific Hotel, 1717 S. West St., 999-0990 (ext. 47). California-Japanese cuisine. Sushi bar, kappa寿司, tataki room dining. Open daily from 5:30 a.m. to 10:30 p.m. Free valet parking. All major credit cards accepted.

LUGI'S ITALIANA, 601 S. State College Blvd., 490-0990. Open Mon-Fri 11 a.m.-10 p.m., Sat & Sun noon-10 p.m. Continental Italian. Pescatora, shells. Inexpensive. Casual. Checks, AE, MC, V.

LUIGI'S ITALIANA, 287 E. Lincoln Ave., 533-1300. Open Tues-Fri 11 a.m.-10 p.m., Sat & Sun noon-10 p.m. Continental Italian. Pescatora, shells. Inexpensive. Casual. Checks.

PAVIA AT THE ANAHEIM HILTON AND TOWERS, 777 Convention Way, 740-4419. Open daily 6-11 p.m. Northern Italian. Fresh fish, veal dishes. Entertainment featuring love songs & show tunes by Jerry & Victoria. Moderate. Semi-dressy to dressy. All major credit cards and reservations accepted.

ANAHIME HILLS

CHEVYS MEXICAN RESTAURANT, 8200 E. Santa Ana Canyon Rd., 974-5703. Open Sun-Thurs 11 a.m.-10 p.m., Fri-Sat 11 a.m.-11 p.m. Fresh Mexican cuisine, sizzling fajitas, traditional favorites and daily fresh fish specials. Inexpensive. Casual. AE, MC, V.

FOSCARINI ITALIAN CUISINE, 5645 E. La Palma Ave., 773-1777. Open L Mon-Fri 11:30 a.m.-2 p.m., Sun-Thurs 5-9 p.m., Fri-Sat 5-10 p.m. Fresh seafood, homemade pastas and pastries. Large selection of California and Italian wines. Reservations accepted. AE, D, DC, MC, V.

BALBOA

BALBOA THAI CAKE, 101 Palm St., 675-0161, D-5-10 p.m. Thai cuisine. Casual. Moderate. **ACMCV**, BJ'S CHICAGO PIZZERIA, Main Sts. 675-7560. Open 11:30-11 Sun-Th, 11:30-12 Fri-Sat. Pizza, spaghetti, lasagna, sandwiches. Casual. Inexpensive. AE, MC, V.

RUBY'S, 101 Balboa Pier, 675-RUBY Open 7 a.m.-10 p.m. Fri-Sat; 7 a.m.-9 p.m. Sun-Thurs. Re-created 1940s diner. Burgers, fries, shakes. Casual. Inexpensive. **TALE OF THE WHALE**, 600 Main St., 673-4633. Open Mon-Sat 7 a.m.-11 p.m., Sun 7 a.m.-10:30 p.m. American Cuisine and fresh seafood. Breakfast specialties include huevos rancheros. Lunch features salads, sandwiches and seafood. Fri-Sat entertainment. Casual to dressy. Reservations accepted. All major credit cards accepted.

BREA

CROCODILE CAFE, 975 E. Birch, 529-CAFE. Open 11-10 Mon-Thurs, 11-11 Fri-Sat. Burgers and gourmet pizzas. Inexpensive. Casual. All major credit cards accepted.

RENAISSANCE CAFE, 955 E. Birch St. Unit L. Brea Marketplace, 256-CAFE. Open 11 a.m.-midnight daily. California cuisine. Happy hour, nightly entertainment. Casual. Moderate. All major credit cards accepted.

BUENA PARK

IN-N-OUT BURGERS, 7926 Valley View at La Palma. Hamburgers, fries, shakes. Drive-thru. Inexpensive.

MEDEVIAL TIMES DINNER & TOURNAMENT, 7662 Beach Blvd., 800-899-6600, 521-4740. Performances nightly, weekend matinees. Inexpensive. V, MC, DC.

WILD BILL'S WESTERN EXTRAVAGANZA, 7600 Beach Blvd., 522-4611. Shows Mon-Fri 7 p.m., Sat 5 & 8 p.m., Sun 4 & 7 p.m. American cuisine includes Beef stew, fried chicken & pork ribs. With Western-themed variety acts. Casual. All credit cards accepted. Reservations required.

CORONA DEL MAR

CARMELLO'S RISTORANTE, 3520 E. Pacific Coast Hwy., 675-1922. Open Mon-Sun from 5 p.m. Classic and regional Italian cuisine. Dover sole and Tortellini Carmello, Latin-American, jazz and contemporary music and dancing. Happy hour Thurs 5 p.m.-7 p.m. Moderate. Semi-dressy. AE, DC, MC, V. Reservations accepted. Valet parking available.

QIAO CAFE, 2600 E. Coast Hwy., 640-2291. Open daily 8 a.m.-11 p.m. Specialty pastas, gourmet pizzas and salads. Full espresso bar. No reservations. Casual.

INN-OUT BURGERS, 6891 Anton Blvd., 662-6694. Open 6:30 p.m.-10 p.m. California cuisine. Tuscan Bean Soup, Wild mushroom bow-tie pesto. Sun brunch. Piano Tues-Sat. & Sun brunch. Happy Hour 5-7 p.m. Mon-Fri. Moderate. Casual. All credit cards & reservations accepted. Valet parking.

HAMBURGER HAMLET, 1545 Adams Ave., 546-7392. Open Sun-Thurs 11 a.m.-11 p.m., Fri & Sat 11 a.m.-12 a.m. American grill. Award-winning burgers, incredible salads. Brunch. Happy Hour 4-6 p.m. inexpensive. Casual. V, MC, AE, DC, Reservations for larger parties.

IL FORNO ROSTICCERIA, 650 Anton Blvd., Ste J, 668-0880. Tues-Sun 11:30 a.m.-9 p.m. Mon 7:30 a.m.-9 p.m., Tues-Thur 7:30 a.m.-10 p.m., Fri 7:30 a.m.-11 p.m., Sat 11:30 a.m.-11 p.m. Italian cuisine, rotisserie chicken, handmade raviolis. Full bar. Inexpensive-to-expensive. Casual to dressy. V, MC, AE, DC. Reservations accepted.

IN-N-OUT BURGERS, 549 W. 19th St. et Anaheim. Hamburgers, fries, shakes.

LA CAVO RESTAURANT, 1655 Irvine Ave., 646-7944. L, Mon-Fri 11:30 a.m.-2:30 p.m. D Mon-Sat from 5:30. Closed Sun. Steaks/seafood/lobster/crab. Full bar. Moderate to expensive. Casual. Reservations and all major credit cards accepted.

LA SALSA, 1870 A Harbor, Unit 202, 646-0397. Open 11 a.m.-1 p.m. Mexican. Camarones Calientes, Burrito Menudo. Full bar. Happy Hour 3-6 p.m. Inexpensive. Casual. V, MC, AE, DC. Reservations accepted.

MAX'S—AT THE RED LION HOTEL, 3500 Bristol St., 540-7000. Open daily 5:30-10 p.m. California cuisine. Free-range chicken, veal, steaks. Full bar. Moderate. Casual. All credit cards accepted. Reservations accepted. Complimentary parking.

MAY GARDEN, 1400 S.E. Bristol St., 751-9229. Open Mon-Thurs. 6 Sat. 11 a.m.-9:45 p.m., Fri 11 a.m.-10:30 p.m., Sat 4 p.m.-10:30 p.m. Sunday dinner special 4 p.m.-6 p.m. Closed Sun. Salmon and Szechuan cuisine. Crispy fried, sesame chicken and crispy noodles. Casual. Moderate. Reservations and all major credit cards accepted.

PIRET'S BISTRO, 3333 Bristol St., 556-6424. Open Mon-Thurs & Sat. 9 a.m.-9 p.m. Fri 9 a.m.-10 p.m. Sun 10 a.m.-7 p.m. Contemp. Californian. Pastes & gourmet pizzas. Beer, wine, champagne only. Casual. V, MC, AE, DC. Reservations accepted.

RUBY'S CRYSTAL COURT, 3333 Bear St., Crystal Court, South Coast Plaza, 662-RUBY. Open 7 a.m.-9 p.m. Sun-Th, 7 a.m.-10 p.m. Fri-Sat. Re-created 1940s diner. Burgers, fries, shakes, salads. Casual. Inexpensive. Major credit cards accepted.

SIR ROGERS LTD., 270 E. 17th St., #17, 645-2252. Open Mon-Fri 6 a.m.-6 p.m., Sat & Sun 7 a.m.-4 p.m. Sandwiches, fresh overroasted turkey sandwiches. Inexpensive. Casual. Checks, ATM service.

T.G.I. FRIDAY'S, 601 Anton Blvd., 540-2227. Open Mon-Fri 11-2 a.m., Sat 11:30-2 a.m. Sun 10-2 a.m. Contemporary casual American & International taste. Sunday brunch. Full bar, happy hour 4-7 p.m. & 10 p.m.-1 a.m. Inexpensive-moderate. Casual. V, MC, AE, DC. Valet parking Mon-Fri 11 a.m.-2:30 p.m.

credit cards accepted.

EL TORITO GRILL, 633 Anton Blvd., 662-2672. Open 11:30-10 Mon-Thurs, 11:30-11 Fri-Sat, 10-10 Sun. Southwest Mexican cuisine, mesquite broiled food, fresh homade tortillas. Happy hour 4-7 Mon-Fri. Reservations accepted. Casual. Inexpensive. Valet parking available. AE, DC, MC, V.

FORTY CARROTS, 3333 S. Bristol St., South Coast Plaza, 556-9700. Open Mon-Fri 9 a.m.-9 p.m., Sat 9 a.m.-7:30 p.m., Sun 10 a.m.-6:30 p.m. Continental cuisine. Menu features unique salads, sandwiches, gourmet hamburgers, south of the border specialties, pestos, vegetarian delights, chicken and seafood. Casual. Moderate. AE, MC, V.

GARDEN COURT CAFE, 6891 Anton Blvd., 662-6694. Open 6:30 p.m.-10 p.m. California cuisine. Tuscan Bean Soup, Wild mushroom bow-tie pesto. Sun brunch. Piano Tues-Sat. & Sun brunch. Happy Hour 5-7 p.m. Mon-Fri. Moderate. Casual. All credit cards & reservations accepted. Valet parking.

HAMBURGER HAMLET, 1545 Adams Ave., 546-7392. Open Sun-Thurs 11 a.m.-11 p.m., Fri & Sat 11 a.m.-12 a.m. American grill. Award-winning burgers, incredible salads. Brunch. Happy Hour 4-6 p.m. inexpensive. Casual. V, MC, AE, DC, Reservations for larger parties.

IL FORNO ROSTICCERIA, 650 Anton Blvd., Ste J, 668-0880. Tues-Sun 11:30 a.m.-9 p.m. Mon 7:30 a.m.-9 p.m., Tues-Thur 7:30 a.m.-10 p.m., Fri 7:30 a.m.-11 p.m., Sat 11:30 a.m.-11 p.m. Italian cuisine, rotisserie chicken, handmade raviolis. Full bar. Inexpensive-to-expensive. Casual to dressy. V, MC, AE, DC. Reservations accepted.

LA CAVO RESTAURANT, 1655 Irvine Ave., 646-7944. L, Mon-Fri 11:30 a.m.-2:30 p.m. D Mon-Sat from 5:30. Closed Sun. Steaks/seafood/lobster/crab. Full bar. Moderate to expensive. Casual. Reservations and all major credit cards accepted.

LA SALSA, 1870 A Harbor, Unit 202, 646-0397. Open 11 a.m.-1 p.m. Mexican. Camarones Calientes, Burrito Menudo. Full bar. Happy Hour 3-6 p.m. Inexpensive. Casual. V, MC, AE, DC. Reservations accepted.

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SIR ROGERS LTD., 270 E. 17th St., #17, 645-2252. Open Mon-Fri 6 a.m.-6 p.m., Sat & Sun 7 a.m.-4 p.m. Sandwiches, fresh overroasted turkey sandwiches. Inexpensive. Casual. Checks, ATM service.

T.G.I. FRIDAY'S, 601 Anton Blvd., 540-2227. Open Mon-Fri 11-2 a.m., Sat 11:30-2 a.m. Sun 10-2 a.m. Contemporary casual American & International taste. Sunday brunch. Full bar, happy hour 4-7 p.m. & 10 p.m.-1 a.m. Inexpensive-moderate. Casual. V, MC, AE, DC. Valet parking Mon-Fri 11 a.m.-2:30 p.m.

TRATTORIA SPIGA, 3333 Beer St., Crystal Court, 540-3365. Open Mon-Sat 11 a.m.-10 p.m., Sun 11 a.m.-7 p.m. Italian. Pizze, pasta, salads. Casual. Moderate. Reservations accepted. All major credit cards.

DANA POINT

ALEXANDER'S RESTAURANT, 24701 Del Prado, 561-6003. Open 11 a.m.-10 p.m. Mon-Thurs, 11 a.m.-12 p.m. Fri. Champagne brunch Sat & Sun 9 a.m.-2 p.m., L 11 a.m.-5 p.m., D 5-10 p.m. Contemporary California cuisine. Live entertainment nightly. Casual. Moderate. All major credit cards accepted.

THE CAFE, 33532 Ritz-Carlton Drive, The Ritz-Carlton Hotel, 240-2000, ext. 5362. Open 6:30-11:30 daily. Sunday brunch 11-3 p.m. Casual. Moderate. Valet parking. AE, CB, DC, MC, V.

CHARLEY BROWN'S, 24399 Dana Dr., Dana Point Harbor, 240-7200. Panoramic view of Dana Pt. Harbor. Outdoor patio. USDA-Choice prime rib. Certified Angus steaks & fresh fish. Champagne brunch. Dancing Thurs-Sun. Full bar, happy hr 3-8 p.m. Moderate. Casual. All credit cards & reservations accepted. Menlon Orange Coast for Fresh dessert.

LUCIANA'S RISTORANTE, 24312 Del Prado, 661-6500. Open Mon-Thurs 5:30 p.m.-10 p.m., Fri-Sun, 5:30 p.m.-11 p.m. Italian. Full bar. Entertainment - piano player. Expensive. Semi-dressy. V, MC, AE. Reservations accepted.

MARVENS, 24921 Dana Point Harbor Drive, Ste. B210, 443-2346. Open Mon-Sun 11 a.m.-11 p.m. Greek food (Brochettes), Tzatziki, Dolmades, Gyro & Souvlaki plates, steaks, seafood, lamb dishes, salads, shish kebab. Beer & wine. Inexpensive-moderate. Casual. V, MC, AE. Reservations accepted.

THE RIBJOINT ROADHOUSE, 34299 Coast Hwy, 661-9500. Open L Mon-Sat, 11:30 a.m.-3 p.m., D Mon-Thurs 3-10 p.m., Fri & Sat 3-11 p.m. Sun, brunch 10 a.m.-2 p.m. American. BBQ ribs, steaks, lamb. Entertainment. Happy Hour Mon-Fri 3-6 p.m. Moderate. Casual. V, MC, AE. Reservations accepted.

RITZ-CARLTON HOTEL DINING ROOM, 33533 Ritz-Carlton Drive, 240-2000. 6-9 p.m. Tues-Sat. Four-star French cuisine. Dressy; jacket required for men. Reservations recommended. Expensive. All major credit cards accepted.

WATERCOLORS, The Dana Point Resort, 25135 Park Lantern, 661-5000, ext. 57. Open 6:30 a.m.-10 p.m. Sun-Thurs 6:30 a.m.-11 p.m. Fri-Sat. Sunday brunch 11:30 a.m.-3 p.m. Contemporary American cuisine. Live pop, swing and jazz music Fri and Sat night. Reservations accepted. Casual. Expensive. All major credit cards accepted.

FOUNTAIN VALLEY

CAFE PLAKA, 18633 Brookhurst St. 963-4999. Authentic Greek ambience incl live music, a belly dancer & dancing waiters. Menu includes Greek appetizers, salads, pastas, beef, lamb & chicken dishes. Full bar on premises. L 11:30 a.m.-2:30 p.m. daily. D Sun-Thurs 10:30 a.m.-11 p.m., Fri & Sat 5-11:30 p.m. Reservations accepted. Also avail for priv parties Sat. 11 a.m.-4 p.m. Casual. Moderate. V, MC, AE, D, DC

CHEVY'S MEXICAN RESTAURANT, 18727 Brookhurst St. 963-3008. Sun-Thurs 11 a.m.-10 p.m. Fri-Sat 11 a.m.-11 p.m. Fresh-Mex cuisine—sizzling fajitas, traditional favorites and daily fresh fish specials. Casual. Inexpensive AE, MC, V

PHILLY'S BEST, 18691 Brookhurst St. 968-2448. Open Mon-Sat 11 a.m.-9:00 p.m., Sun 12-7:30 p.m. So, Cal's only authentic Philadelphia cheesesteak & Hoagie shop. All ingredients direct from PA, even the bread! Serving Amoroso rolls, Tastykakes & Wise potato chips. Dine-in or take-out. Casual, cash only.

FULLERTON

AUROPA, 1341 S. Euclid, 738-0272. L 11:30-2 Mon-Thurs 5-10 p.m., 5-11 Fri-Sat. Continental Italian cuisine, wild game, fresh seafood and veal. Rated "Best Continental Restaurant" in Orange Coast magazine. Reservations accepted. Semidressy. Moderate. All major credit cards accepted.

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THE CELLAR, 305 N. Harbor Boulevard, 525-5682. Open Tue-Sat from 5:30 p.m. French and Continental cuisine. Reservations suggested. Dressy. Moderate to expensive. All major credit cards accepted.

FULLERTON HOFBRÄU BREWERY, 323 N. State College, 870-7400. Open Mon-Thur 11 a.m.-10 p.m. Fri-Sat 10 a.m.-2 a.m. Calif. cuisine & authentic German cuisine. Jazz Mon-Thurs until 10 p.m. Dancing Fri-Sat 10 p.m.-2 a.m. Casual. Moderate. AE, MC, V.

MANDARIN PAVILION, 1050 W. Valencia Dr. 870-7950. Open Sun-Thurs 11:30 a.m.-9:45 p.m., Fri & Sat 11:30 a.m.-10:45 p.m. Chinese cuisine. Aromatic shrimp, smoked duck. Full bar. Moderate. Casual. V, MC, AE, CB, DC. Reservations accepted.

RUBY'S METRO DINER, 1301 Harbor Blvd. 871-RUBY. Fri-Sat 7 a.m.-10 p.m. Sun-Th 7 a.m.-9 p.m. Re-created 1940s diner. Burgers, fries, milk shakes, fountain treats. Casual. Inexpensive. All major credit cards accepted.

GARDEN GROVE

IN-N-OUT BURGERS, 9032 Trask at Magnolia. Burgers, shakes and fries. Drive-thru. Inexpensive.

LA FAYETTE, 12530 Garden Grove Bl. 537-5011. L 11:30-2 Mon-Fri D 6-11 Mon-Sat, 5-10 Sun. Lamb, rabbit, bouillabaisse. Semi-casual. Moderately expensive. AE, MC, V.

HUNTINGTON BEACH

KIKUYA RESTAURANT, 8052 Adams Ave. 536-6665. Open L 11:30 a.m.-2:30 p.m., Mon-Fri, D 5-10 p.m. Sun-Thurs, 5-11 p.m. Fri & Sat. Japanese. Sushi bar. Teppanyaki table. Live entertainment Tue-Sun., jazz, classic 50's. Happy hour 4-7 p.m., Mon-Fri. Moderate. Casual. V, MC, AE, D. Reservations accepted.

NICCOLE'S RISTORANTE, 520 Main St. 960-8091. Open daily 5-10 p.m. Regional Italian cuisine. Seafood, pastas, unique sauces, chicken and veal. Reservations recommended. Moderate. Valet parking. AE, DC, MC, V.

THE PALM COURT, 21100 Pacific Coast Hwy. 960-SURF. Located in the Waterfront Hilton. Open Sun-Thurs 6:30-10 p.m., and Fri-Sat 6:30 a.m.-11 p.m. Mediterranean/Italian cuisine featuring seafood. Outdoor dining with ocean view. Casual. Moderate. Major credit cards.

PERO'S RESTAURANT, 2211 North Main Street. 560-7764. Sun-Sat 7 a.m.-2:30 p.m., D Sat-Sun 5-10 p.m. Breakfast features homemade pancakes, syrup, butter, breads; Fresh pastas; homemade souces, homemade pastries. Casual to nice. Moderate. Reservations accepted. AE, D, MC, V.

IRVINE

BISTANGO, 19100 Von Karman Av. 752-5222. L 11:30-3 Mon-Fri; D 5-10:30 Mon-Fri, 5-midnight Sat-Sun. California Italian cuisine. Happy hour Mon-Fri 5-7 p.m.; Th champagne happy hour. Piano artist performs Tues 7-11 p.m.; jazz trio Wed-Th 7-11 p.m.; Latin music Fri-Sat 8-12 a.m. Moderate. Valet parking available. AE, DC, MC, V.

BISTRO 201, 18201 Von Karman Av 553-9201. L 11 a.m.-4:30 p.m. Mon-Fri, D 5:30-10 p.m. Sun-Thurs, 5:30-11 p.m. Fr-Sat. Contemporary California Bistro. Reservations recommended. Casual. Moderate. Valet parking. AE, MC, V.

CASSIS, 2636 Dupont Dr. #70. Jamboree Promenade) 746-3092. Open Mon-Fri 11:30 a.m.-2:30 p.m., Mon-Sat 5:30-10 p.m. Bistro Rivera cuisine (the House of Ferran Gallo) Sand dabs, wipineuts, duck wings, etc. Happy hour 5-7 p.m. Moderate. Casual. All major credit cards & reservations accepted.

CHEVY'S MEXICAN RESTAURANT, 4700 Barranca Parkway, 559-5908. Sun-Thurs 11 a.m.-10 p.m. Fri-Sat 11 a.m.-11 p.m. Sizzling fajitas, handmade tamales, fresh fish. Casual. Moderate. Reservations accepted for parties of eight or more. AE, MC, V.

CHICAGO JOE'S, 1818 N. Main St. 261-JOES. Open daily 11 a.m.-11 p.m. Steak & seafood. Reservations accepted. Casual. Moderate. AE, DC, MC, V.

CIAO MEIN, 17900 Jamboree Blvd. (at the Hyatt Regency Irvine). 756-CIAO. L Mon-Fri 11:30 a.m.-2 p.m. D Mon-Sat 6-10 p.m. A daring blend of Pan-Asian and Italian cuisines. Fashionably casual. Mo-

derate. Reservations and major credit cards accepted.
EL TORITO GRILL, 1910 Main St. 975-1220. L 11-3; D 3-10 Sun-Th, 3-11 Fri-Sat. Tex-Mex cuisine. Reservations accepted. Casual. Moderate. Valet parking available. AE, MC, V.

IL FORNAIO, 18051 Von Karman. 261-1444. Mon-Fri 11:30 a.m.-11 p.m. Sat-Sun 5-11 p.m. Northern Italian cuisine. Specialty baked bread. Fresh pasta, pizza, grilled meats. Casual dressy. Reservations recommended. Valet parking. Moderate. All major credit cards accepted.

HAMBURGER HAMLET, 4127 Campus Dr. 854-4408. Open Sun-Thurs 11 a.m.-11 p.m., Fri & Sat 11 a.m.-12 midnight. American grill. Award-winning burgers, incredible salads, great pastas. Brunch. Happy Hour 4-6 p.m. Inexpensive. Casual. V, MC, AE, DC. Reservations recommended for large parties.

MCCORMICK & SCHMICK'S, 2000 Main Street. 756-0505. Open 11:30-11 a.m. daily. Seafood. Entertainment six nights a week, dancing. Mick's night-club next door. Reservations accepted. Casual. Moderate. Valet parking. AE, MC, V.

MEZZANINE AT THE TOWERS, 19800 McArthur Blvd. 724-1066. Lunch only Mon-Fri. Dinner Fri-Sat 8 p.m. California/continental cuisine. Piano lounge entertainment. Happy hour 5 p.m.-7 p.m. Moderate. Casual. Inexpensive. Reservations accepted and all major credit cards accepted.

PALMIRA GRILL in Airporter Garden Hotel, 18700 McArthur Blvd. 833-3770 x431. Open L 11 a.m.-2 p.m., D 5-10 p.m. Continental & California Eclectic. Great fish. Full bar. Oldies rock 'n roll in Airporter Club. Happy Hour 5-7 p.m. Moderate. Casual. Reservations accepted. Valet parking available.

PHILLY'S BEST, 4250 Barranca Pkwy. 857-2448. Open Mon-Sat 11 a.m.-9 p.m., Sun 12-5 p.m. So. Cal's only authentic Philadelphia Cheesesteak & Hoagie shop. All ingredients direct from PA, even the bread! Serving Amoroso rolls, Tastykekes & Wise potato chips. Dine-in or take-out. Casual, cash only.

PREGO, 18420 Von Karman. 553-1333. Mon 11:30 a.m.-10:30 p.m. Tues-Th 11 a.m.-11 p.m. Fri 11:30 a.m.-midnight. Sat 5-midnight. Sun 5-10 p.m. Northern Italian cuisine. Homemade pastas, authentic Italian pizza, fresh fish, full bakery, Italian desserts. Reservations recommended. Casual. Moderate. Valet parking. AE, DC, MC, V.

RUBY'S AQUA DINER, 4602 Barranca Pkwy., Woodbridge Village Shopping Center. 552-RUBY. Re-created 1940s diners. Burgers, fries, salads, fountain treats. Casual. Inexpensive. Major credit cards accepted. **SADDLEBACK RANCH**, 3965 Barranca Pkwy. 262-0864. Open 7 days a week for lunch & dinner. L 11:30 a.m., D at 5 p.m. A fun family experience. Fresh hearty portions at a reasonable price. Casual. Inexpensive. All credit cards accepted, reservations for 10 or more.

SWEET BASIL TRATTORIA, 17575 Harvard Ave. 752-3033. Open daily 11 a.m. Sun noon. Italian/Californian cuisine. Fusilli pesto, BBQ chicken pizza, chicken tequila cream with spinach fettuccini, pasta primavera, lasagna. "The Music of Italy" Wednesday nights. Casual. Moderate. V, MC, AE.

URSULA'S STRUDEL CO., 2646 Dupont Dr. @ Food court. 250-4552. Open daily 7 a.m.-7 p.m. Bakery & Deli. Austrian Apple strudel, freshly baked breads. Casual. Inexpensive.

LAGUNA BEACH

B.J.'S CHICAGO PIZZERIA, 280 S. Coast Hwy. 494-3802. Open 11-11 Sun-Thurs, 11-12 Fri-Sat. Chicago-style pizza, hot and cold sandwiches. Casual. Inexpensive. AE, MC, V.

CAFE ZOOLU, 860 Glenneyre. 494-6825. Open Tues-Sun. 5-10 p.m. Eclectic California. Fresh seafood and vegetarian. Beer and wine with extensive wine list. Moderate. Casual. All major credit cards and reservations recommended.

CEDAR CREEK INN, 384 Forest Ave. 497-8699. Open 11 a.m.-midnight daily. Oyster bar open to 11 p.m. Pastas, seafood, entertainment. Reservations accepted. Casual. Moderate.

CLAES SEAFOOD, T.C., Hotel Legume, 425 S. Coast Highway. 494-1151 or 376-WAVE. Open B 7 a.m. L 11 a.m. D 5:30 p.m. Closed Monday night. "Creative seafood." Top-40 entertainment and danc-

ing. Bar. Moderate. Casual. Reservations and all major credit cards accepted. Valet parking available.

CHINA 88, 1100 S. Coast Hwy. #302. 494-7688. Open 11:30 a.m.-2:30 p.m. & 4:30-10:30 p.m. Contemporary Chinese cuisine. Classical music. Moderate. Casual. V, MC, AE, DC. Reservations accepted.

KACHINA, 222 Forest Ave. 497-5564. Sun-Thurs 5:30-10 p.m., Fri-Sat 5:30-11 p.m. Contemporary Southwestern cuisine. Reservations accepted. Casual. Moderate. Major credit cards accepted.

LAS BRISAS, 361 Cliff Drive. 497-5434. Open Mon-Sat 8 a.m.-11 p.m. Sun 9 a.m.-11 p.m. Sun brunch 9 a.m.-3:30 p.m. Mexican/seafood. Full bar. Reservations recommended. Valet parking. Casual. Inexpensive-moderate. All major credit card accepted.

ROYAL THAI CUISINE, 1750 Pacific Coast Highway. 494-8424. Open 11 a.m.-3 p.m., 5-10 p.m. Thai cuisine. Giant prawns with curry sauce, Crying Tiger Beef Grill with spicy sauce, pad thai noodles. Brunch. Full bar. Patio and greenhouse dining. Reservations accepted. Casual. Moderate. All major credit cards accepted.

RUBY'S AUTO DINER, 30522 S. Coast Hwy. 497-8690. Open 6:30 a.m.-11 p.m. Sun-Th, 6:30-11 p.m. midnight. Fri-Sat. Re-created 1940s diner. Burgers, fries, salads, fountain treats. Reservations recommended. Swing music. Casual. Inexpensive. All major credit cards accepted.

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SPLASHES RESTAURANT & BAR, Surf & Sand Hotel, 1555 S. Coast Hwy. 497-4477, ext 550. Open 7 days a week B 7-11 a.m. Mon-Fri, 7-11:30 a.m. Set & Sun; L 11:30 a.m.-2:30 p.m. Mon-Fri, noon-4:30 p.m. Set & Sun; D 5-10 p.m. Sun-Th, 5-11 p.m. Fri and Sat. Beachside bar 11 a.m.-midnight. Sun-Th, 11 a.m.-1 p.m. Fri Sat. Con-temporary Mediterranean cuisine. Casual. Moderate. All major credit cards accepted.

TI AMO RISTORANTE, 31727 S. Coast Hwy. 499-5360. Open Sun-Thurs 5:30-10:30 p.m. Fri-Sat 5:30-11:30 p.m. Renaissance Italian and seafood cuisine. Harbert entertainment. Full bar. Casual. Moderate. Reservations accepted. V, MC, AE, DC.

TOWERS RESTAURANT, Surf & Sand Hotel, 1555 S. Coast Hwy. 497-4477, ext 291. D 5:30-10 Sun-Th, 5:30-11 Fri Sat. Elegant French cuisine with Northern Italian influences and a beautiful ocean view. Piano bar 8 p.m.-midnight Fri & Sat. Formal. Expensive. Reservations. Major credit cards.

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D'ANGELO TRATTORIA, 25214 Cabot Rd. 951-3963. L Mon-Fri 11:30 a.m.-2 p.m. D Mon-Th 5 p.m.-9 p.m., Fri-Sat 5 p.m.-10 p.m. Closed Sun. Authentic Southern and Northern Italian cuisine. Pasta, veal, lamb, fresh seafood. Moderate. Semi-dressy. All major credit cards and reservations are accepted.

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RUDY'S MEXICASSEEN, in business 38 years. 2101 Lamberg, 310-697-0047. Open Mon-Thur 9 a.m.-8 p.m., Fri 9 a.m.-9 p.m., Sat 8 a.m.-3 p.m. Mexican cuisine. B.L. & D. Rudy's chile relleno burrito and menudo. All-you-can-drink soda bar. Beer & wine. Inexpensive. Casual. Cash only.

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MON CHATEAU, 23642 El Toro Rd., 830-3810. Open L Tues-Fri 11:30 a.m.-2 p.m., Tues-Sat 5:30-10 p.m. French & Belgian cuisine. Rabbit, Dover sole, homemade pastry. Entertainment. Semi-dressy. Moderate. Reservations accepted. V, MC, AE, CB, DC.

LOS ALAMITOS

THE ORIGINAL FISH CO., 11061 Los Alamitos Blvd at Kettella, 310-594-4553. Open 11-10 Sun-Thurs, 11-11 Fri-Sat. Award-winning seafood, clam chowder, homemade salad dressings and hot sourdough bread. Casual. Moderate. AE, DC, MC, V.

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BUFFALO RANCH, 28241 Marguerite Parkway, 364-1372. Open Mon-Thur 11 a.m.-10 p.m., Fri & Sat 11 a.m.-11 p.m., Sun 2-9 p.m. Award-winning ranch-style cooking. Smoked prime rib, steaks, chicken, hot country music hits. Full bar. Casual. V, MC, AE, D. Reservations accepted.

RUBY'S ON THE LAKE, 27762 Vista del Lago, 770-Ruby. Open 7 a.m.-9 p.m., Mon-Thur, 7 a.m.-10 p.m., Fri-Sat, 7 a.m.-9 p.m., Sun. Re-created 1940s diner. Recorded swing music. Reservations not required. Casual. Inexpensive.

TRUFFLES ON THE LAKE, 27772 Vista del Lago, 588-8353. Open Mon-Fri 7:30 a.m.-9 p.m., Sat 8 a.m.-10 p.m., Sun 9 a.m.-6 p.m. Belgian waffles, quiches. Brunch. Summer weekend and evening entertainment. Casual. Reservations required. V, MC.

NEWPORT BEACH

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BRAZILIAN TROPICAL CAFE, 401 Newport Center Dr., Atrium Ct. 720-1522. Open Mon-Sat 11 a.m.-9 p.m., Sun 11 a.m.-8 p.m. Gourmet healthy Brazilian cuisine. Casual. Inexpensive. No credit cards. Personal checks accepted.

BOB BURG'S RESTAURANT, 81 Fashion Island, 644-2030. Open Mon-Sat, L 11:30 a.m.-5 p.m., D 5:11 p.m.-11 p.m. Sunday champagne brunch 11-3. American/Continental. Crab cakes, oysters, fresh seafood, roast duckling, prime rib, filet mignon. Live piano music. Reservations suggested. Casual to semi-dressy. Moderate. Valet parking, AE, MC, V.

THE CANNERY, 3010 Lafayette Ave. 675-5777. L 11:30-3 Mon-Fri; D 5-10 Mon-Sat, Sun, brunch 10-2:30; D 4:30-9 Sun. Fine seafood and Continental cuisine. Reservations accepted. Casual. Moderate. AE, MC, V. **CHARLEY BROWN'S—THE BOAT**, 151 E. Coast Hwy. 675-5910. USDA Choice prime rib, Certified Angus steaks. Fresh fish. Authentic 1880's riverboat overlooking Newport Harbor. Champagne brunch. Pop & top 40's with dancing Fri & Sat. Full bar, happy hour 4-8 p.m. Moderate. Casual-semi-dressy. All major credit cards & reservations accepted. Mention Orange Coast for a free dessert.

CHARLIE'S CHILI RESTAURANT, 102 McFadden Pl., next to Newport Pier. 675-7991. Open 7 a.m.-1 p.m., Sun thru Thur, Fri & Sat 6:30 a.m.-3 a.m. American, Mexican, fresh seafood. Sun brunch. Inexpensive. Casual. All credit cards accepted.

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EL TORITO GRILL, 951 Newport Center Drive, 640-2875, L 11:30-2-30 Mon-Fri; D 6-closing Mon-Th; D 5:30-closing Fri D 5-closing Sat-Sun. Sunday brunch 10-2. Southwest Mexican cuisine, fresh homemade tortillas. Casual. Inexpensive. Valet parking available. AE, DC, MC, V.

HARD ROCK CAFE, 451 Newport Center Dr., Fashion Island, 640-8844. Open Mon-Thurs 11 a.m.-11 p.m., Fri-Sat 11 a.m.-11:30 p.m. Sun noon-11 p.m. Grilled burgers, fries, shakes, salads, fresh fish, desserts. Casual. Inexpensive. Major credit cards accepted.

HAUTE CAKES CAFFÈ, 1807 Westcliff Dr., Westcliff Court, 642-4114. Open Mon-Fri 7 a.m.-5 p.m., Sat 7 a.m.-4 p.m., Sun 8 a.m.-1 p.m. Hearty, eclectic, healthy—everything house made. Voted "Best Breakfast" in Orange County by Orange Coast. Brunch. Casual. Inexpensive. V, MC.

MARGARITAVILLE, 2322 W. Coast Hwy, 631-8220. Open daily from 11:30 a.m. Mexican cuisine. Sizzling fajitas. Sunday brunch. Rock 'N' Roll, Reggae, Top 40's. Full bar. Happy hour Mon-Fri 4:30-6:30 p.m. Sun 4:30-8:30 p.m. Inexpensive. Casual. V, MC, AE, D. Reservations accepted. Valet parking.

PAVILION-AAA FIVE DIAMOND RESTAURANT, Four Seasons Hotel, 759-0808. B 6:30-11 a.m., L 11 a.m.-2 p.m., D 6:30-10 p.m. California/Mediterranean/Italian accent. Ravioli & pepper crusted lamb, famous souffles. Piano bar, happy hour 5:30-7 p.m. Mon-Fri. Expensive. Semi-dressy. All credit cards & reservations accepted. Complimentary valet parking.

THE PLEASANT PEASANT, 4251 Martingale Way, 955-2755. L Mon-Fri 11:30 a.m.-2:00 p.m. D Mon-Thurs, 5:30-9 p.m. Fri & Sat, 5:30-9 p.m. Closed Sun. French Country Bistro. In house smoked salmon. Moderate. Casual. All major credit cards accepted.

RE'NATO, 2304 West Oceanfront, 673-8058. Open Mon-Sun 5:30-10:30 p.m. Italian cuisine. Homemade pasta, veal chop. Full bar. Semi-dressy. Expensive. Reservations accepted. Valet parking. V, MC, AE, CB, DC. **REUBEN'S**, 251 E. Coast Hwy, 737-1505. Certified Angus steaks, seafood, prime rib. Panoramic harbor view. Champagne brunch. Full bar, happy hour 4-7 p.m. Moderate. Casual. All major credit cards & reservations accepted. Mention Orange Coast for a free dessert.

THE RITZ, 880 Newport Center Dr. 720-1800. Open L Mon-Fri 11:30 a.m.-3 p.m., D Mon-Thur 6-10 p.m., Fri & Sat 5:30-11 p.m., Sun 5-9 p.m. The cuisine is a blend of classic & contemporary. Rotisserie rack of lamb, bouillabaisse à la Ritz, the famous Carousel. Reservations suggested. Semi-dressy. Moderate to Expensive. AE, D, MC, V.

ROYAL KHBYER, CUISINE OF INDIA, 1000 N. Bristol at Jamboree, 752-5200. Open L 11:30 a.m.-2:30 p.m. Mon-Fri D 5:30-10:30 p.m. Sun. **Brunch** 11 a.m.-3 p.m. Sun-Thur 5:30-11 p.m. Fri & Sat. North Indian Cuisine. Tandoori chicken, vindaloo, Belly dancing Fri & Sat, night. Full bar. Moderate. Semi-dressy. V, MC, AE, DC. Reservations accepted.

ROYAL THAI CUISINE, 4001 W. Coast Highway, 645-THAL 11 a.m.-3 p.m. & 5-10 p.m. Thai cuisine. Giant prawns with curry sauce, Crying Tiger Beef Grill. Brunch. Full bar. Reservations accepted. Valet parking. Casual. Moderate. Major credit cards accepted.

RUBY'S JAGUAR DINER, 3000 W. Coast Highway, Newport Beach, 722-4066 (at Newport Imports). Open daily 7 a.m.-9 p.m. English-type fare. Burgers, sandwiches, fries, soups & salads. Casual. Inexpensive. MC, V.

RUSTY PELICAN, 2735 W. Coast Highway, 642-3431. Open L Mon-Sat 11:30 a.m.-4 p.m., D Mon-Thurs 4-10 p.m., Fri-Sat 4:30-11 p.m. Sun 4:30-10 p.m. Fresh seafood, chicken, steak. Brunch. Happy hour 4-7 p.m. Entertainment. Casual to Semi-Dressy. All major credit cards accepted. Reservations. Valet parking.

THAI TOUCH, 2616 San Miguel Dr., 640-0123. Open L Mon-Fri 11:30 a.m.-3 p.m., D Sun-Thur 5:30-9 p.m., Fri & Sat 5-10 p.m. Thai cuisine, seafood paradise, irresistible duck. Moderate. Casual. V, MC, AE, D. Reservations accepted.

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WHAT'S COOKING BISTRO, 2632 San Miguel. 644-1820. Open Mon-Fri 11 a.m.-11 p.m., Sat. & Sun. 5 p.m.-11p.m. Italian. Full bar. Moderate. Casual. V, MC, AE. Reservations accepted.

WHAT'S COOKING CAFE, 353 E. Pacific Coast Hwy. 673-7800. Open 5-11p.m. Tues.-Sun. Italian. Full bar. Inexpensive. Casual. V, MC, AE. Reservations accepted. V, MC. Delivery available.

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LA BRASSERIE, 202 S Main St. 978-6161. L Mon-Fri 11:30 a.m.-2 p.m. D Mon-Sat 5-10 p.m. French cuisine. Banquet facilities. Full bar. Reservations suggested. Moderate to expensive. A.M.C., V, MC.

RAFFAELO'S RISTORANTE, 1998 N. Tustin Ave. 283-8230. Open M-F L 11:30 a.m.-2:30 p.m. D 5:30-10 p.m. Sat 5-10:30 p.m. Sun 10 p.m. Fine Italian cuisine. Rotelli, "cinnamon-roll" shaped pasta filled with ham, mozzarella, parmesan and romano cheeses, topped with marinara. Grilled rack of lamb with balsamic vinegar and fresh herbs. Entertainment. Happy hour 4-6:30 p.m. Moderate. Casual. Reservations accepted. All major credit cards accepted.

RENATA'S CAFFE ITALIANO, 227 E. Chapman Ave. 771-4740. Open Mon-Thur 11 a.m.-8p.m., Fri & Sat 11 a.m.-10 p.m. Italian cuisine, homemade pasta, tender chicken, low-fat dishes available. Patio dining. Casual. Inexpensive. V, MC, reservations accepted.

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THE VINTAGE RESTAURANT & BAR, 110 N. El Camino Real. 492-3236. Open Mon-Sat 5-10 p.m. Coffee shop 6 a.m.-10 p.m. Dining Room Closed Sunday. Green Italian. Prime Rib Ossobuco. Full Bar. Moderate. Casual. V, MC, D.

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B.J.'S CHICAGO PIZZERIA, 31781 Camino Capistrano. 492-1010. 489-9771. Open Sun-Thurs 11 a.m.-11 p.m.; Fr-Sat 11 a.m.-midnight. Authentic, Chicago-style pizza, spaghetti, lasagna. Casual. Inexpensive. A.M.C., V, MC.

CAFE MOZART, 31952 Camino Capistrano. 496-1202. Open L Tues-Sat 11:30 a.m.-3 p.m. D Tues-Sat 5:30-10 p.m. European and American cuisine. Handmade. Reservation. Semi-dressy. Inexpensive to moderate. Reservations accepted. Major credit cards accepted.

EL ADOBE DE CAPISTRANO, 31891 Camino Capistrano. 493-1163. Open 11 a.m.-11 p.m. Traditional mexican cuisine. President's choice (Nixon's favorite) Viequero steak & daily fresh fish specials. Sun brunch. Mariachi music. Full bar, happy hour 4:30-6:30 p.m. Moderate. Casual. V, MC, AE. D. Reservations accepted. Historic landmark.

L'HIRONDINELLE FRENCH AND BELGIAN CUISINE, 31631 Camino Capistrano (across from Mission SJC). 641-0425. L Thur & Fri 11:30 a.m.-2 p.m. D 5-10 Tues-Sun. Sunday brunch 11-2. Early dinners 5-6:30 except Fr, Sat and holidays. Belgian dishes, sweetbreads, roast duck, rabbit. Walter Gasper chef/owner. Reservations suggested. All major credit cards accepted.

RUBY'S SUPER CHIEF, 31781 Camino Capistrano #301. 496-RUBY. Open 7 a.m.-9 p.m. Sun-Thurs, 7 a.m.-10 p.m. Fr-Sat. Re-created 1940's diner. Casual. Inexpensive.

SANTA ANA

ANTONELLO RISTORANTE, South Coast Plaza Village, 3800 S. Plaza Dr. 751-7153. 11:30-2 Mon-Fri; D 6-11 Fr-Sat. Northern Italian cuisine, pastas, veal, fish. Semi-formal. Moderate. MC, V.

B.J.'S CHICAGO PIZZERIA, 2430 S. Bristol. 557-5585. Open 11 a.m.-11 p.m. Mon-Thurs; 11-midnight Fr-Sat; 11:30-10 Sun. Chicago-style pizza, innovative pasta dishes, hot and cold sandwiches. Casual. Inexpensive. AE, MC, V.

CAPISTRANO'S, CROWN STERLING SUITES, 1225 E. Dyer Rd. 641-4901. Open daily 11 a.m.-9 p.m., Fri 11 a.m.-10 p.m., Sun 12 p.m.-9 p.m.(dinner served 5 p.m.-9 p.m.). Eclectic California cuisine with a Northern Italian influence. Live music and dancing Tues-Sat. Reservations accepted. Casual. Moderate. All major credit cards accepted.

GIN LING RESTAURANT, 3644 S. Bristol St. 751-4666. Open daily 11:30 a.m.-9:45 p.m.; Fr-Sat until 10:45 p.m. Peking and Szechuan cuisine. Casual. Moderate. Reservations accepted. AE, DC, MC, V. No checks accepted.

IN-N-OUT BURGERS, 815 N. Bristol. Hamburgers, fries, shakes. Drive thru. Inexpensive.

PANCHO'S GRILL, 2106 N. Tustin Ave. 550-9791. Sat-Thurs 11 a.m.-10 p.m., Fri 11 a.m.-10 p.m. Mexican. Fish tacos. Bar hours Sun-Thurs 10 a.m.-12 a.m., Fri-Sat 10 a.m.-1 a.m. Inexpensive. Casual. D, DC, D, MC, V. Reservations accepted/lng parties only.

PLANET HOLLYWOOD, South Coast Plaza Village, 1641 W. Sunflower Ave. 434-7827. Daily 11 a.m.-2 a.m. Burgers, pizzas, grilled items, salads. Full bar. Casual. Moderate. All major credit cards accepted.

RANDELL'S, 3 Hutton Centre Dr. 556-7700. L 11 a.m.-5 p.m.; Mon-Fri 5 p.m.-midnight. Live jazz every night. Italian/Creole cuisine. Casual. Moderate. All major credit cards accepted.

SKINNY HAVEN, 3814 Bristol St. 546-4011. Open Mon-Sun 11 a.m.-9 p.m. Sun 11 a.m.-8 p.m. Healthy, low-fat, low-cholesterol gourmet food. Brunch served, and entertainment featured. Inexpensive to moderate. Casual. Checks accepted. V, MC.

TOPAZ CAFE, 2002 Main St., at Bowers Museum. 835-2002. L Tues-Sat 11:30 a.m.-4 p.m. Tea and appetizers 4-7 p.m. Calif.-style menu. Casual. Inexpensive.

VILLAGE FARMER, 1651 W. Sunflower. 557-8433. Open Mon-Thurs 7 a.m.-9 p.m. Sat 8 a.m.-10 p.m. Sun 8 a.m.-9 p.m. All food natural and fresh. Bakery on the premises. Casual. Inexpensive. All major credit cards accepted.

SEAL BEACH

KINDA LAHAINA BROILER, 901 Ocean Ave., 310-596-3864. Open Sun-Thurs 7 a.m.-11 p.m. Fri-Sat 7 a.m.-midnight. American cuisine. Prime rib & seafood. Happy hour Mon-Fri 3-7 p.m. Casual. Moderate. Reservations accepted. V, MC, AE, D, DC.

PAPILLON RESTAURANT, 143 Main St. 310-493-2537. Open Daily from 5 p.m.-11 p.m. Continental cuisine. Tableside Flambé. Sun Champagne buffet. Piano bar & guitar. Happy hour 4-7 p.m. nightly. Casual. V, MC, AE, D. Free parking lot.

RUBY'S, Seal Beach Municipal Pier. 310-431-RUBY. Open 7 a.m.-9 p.m. Mon-Thurs 11 p.m.-11 p.m. Fri-Sat, 7 a.m.-9 p.m. Sun. 1940s diner. Casual. Inexpensive.

SPAGHETTIOTTI ROTISSERIE & GRILL, 3005 Old Ranch Pkwy (Seal Beach Blvd @ 405 Fwy). 310-596-2199. Open L Mon-Fri from 11 a.m., D 7 days from 5 p.m. Northern Italian with grilled fish, steaks & fowl. Live Jazz Tues-Sun evenings. Full bar. Happy hour Mon-Fri 4-7 p.m. Moderate. Casual. V, MC, AE, D, DC. Reservations & valet parking accepted.

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PIZZA CUCINA, 1106 Irvine Blvd. 669-1599. 11:30 a.m.-10 p.m. Sun-Thurs 11:30 a.m.-11 p.m. Fri-Sat. Gourmet pizza, pasta, 7-grain crusts, low-fat cheeses. Checks accepted. Free delivery in area. D, MC, V.

RUBY'S, 1310 Newport Ave. 838-7629. Sun-Thurs 7 a.m.-10 p.m. Fri-Sat 7 a.m.-11 p.m. Re-created 1940s diner. Burgers, milkshakes, fries. Casual. Inexpensive.

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TUSTIN YACHT CLUB, 14401 Newport Ave. 544-1995. Open 11 a.m.-2 a.m. American cuisine. Steaks, seafood. Live entertainment nightly. Karaoke. Happy hour 5 p.m.-7 p.m. Moderate. Casual. Reservations accepted. AE, MC, V. ATM available.

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JOAQUIN'S MEXICAN RESTAURANT & CANTINA, 20473 Yorba Linda Blvd. 777-3223. Open daily, lunch and dinner. Authentic Mexican cuisine. 45-oz. mega margaritas, party trays, children's menu, fajitas, carnitas, homamada tamales, huevos rancheros. Lunch specials from \$3.95. Happy hour. Family owned and operated. Inexpensive. Casual. Reservations accepted for parties more than eight. All major credit cards accepted.

MIMI'S CAFE, 18342 Imperial Hwy. 996-3650. Open daily 7 a.m.-11 p.m. American-French cuisine. Lunch features roasted turkey sandwiches, 1/2-pound burgers. Dinner features fresh fish. Inexpensive. Casual. Reservations accepted. AE, MC, V.

RUBY'S, 21450 Yorba Linda Blvd. 779-RUBY. Open Sun-Thurs 7 a.m.-9 p.m., Fri & Sat 7 a.m.-10 p.m. Re-created 1940s diner. Burgers, fries, milkshakes. Inexpensive. Casual. All major credit cards accepted. OC

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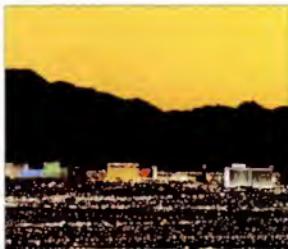
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IRVINE, CA - For those who appreciate detail, quality, and perfection, this elegant Turtle Rock home was designed with beauty and comfort in mind. Nestled at the end of a cul-de-sac, the premium location offers both privacy and a beautiful view. \$895,000. Pam Stombaugh, Tarbell Realtors, Pgr: 714-509-5981 ofc: 714-559-8451



MONARCH BEACH, CA - Overlooking the golf course, this villa incl. a marble entry, step-down living room, formal dining room, & family room with French doors leading to patio dining. Downstairs are 2 baths. A winding staircase leads to 3 br, 2ba, one of the master br's having a sitting room with an ocean view. \$646,000. Ruth Barkley, Re/Max, 714-891-1702



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NEWPORT BEACH, CA - Dover Shores w/community beaches. Gorgeous completely refurbished, 4 bdrm home w/60 ft on the Upper Bay's main channel, near new dock & water & night light views. Oak paneled library, dining & family rooms, maid's quarters & used brick terrace with waterfall & spa. \$1,595,000. **WATERFRONT HOMES, INC. REALTOR 631-1400.**



NEWPORT BEACH, CA - Exclusive gated Big Canyon. An impeccable 3 bdrm custom home with fabulous golf course and city-lights views. Beautifully decorated, it includes a master suite with seating area & office space, formal dining & family rooms & large newly tiled country kitchen. \$1,850,000. **WATERFRONT HOMES, INC. REALTORS 714-631-1400.**



LAGUNA BEACH, CA - Gated oceanfront community of Ritz Cove. This elegant 3 bdrm contemporary Mediterranean villa with over 5,000 sq. ft. includes a marble-floor atrium entry, dining, family and game rooms, library/guest room & master with sitting room. Most rooms open to terraces and balconies. \$2,275,000. **WATERFRONT HOMES, INC. REALTORS 631-1400**



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S = single	D = divorced
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SWF Professional wanting to be mother, seeks SWM professional, willing to be donor. code 2245

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MEN

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A GREAT GUY, 42, WM, sincere, stable, happy, successful, attractive & fit. Loves the ocean, music, animals, adventure & romance. Seeks WF, 26-35, naturally beautiful, easy-going, loyal, giving, and classy. code 4177

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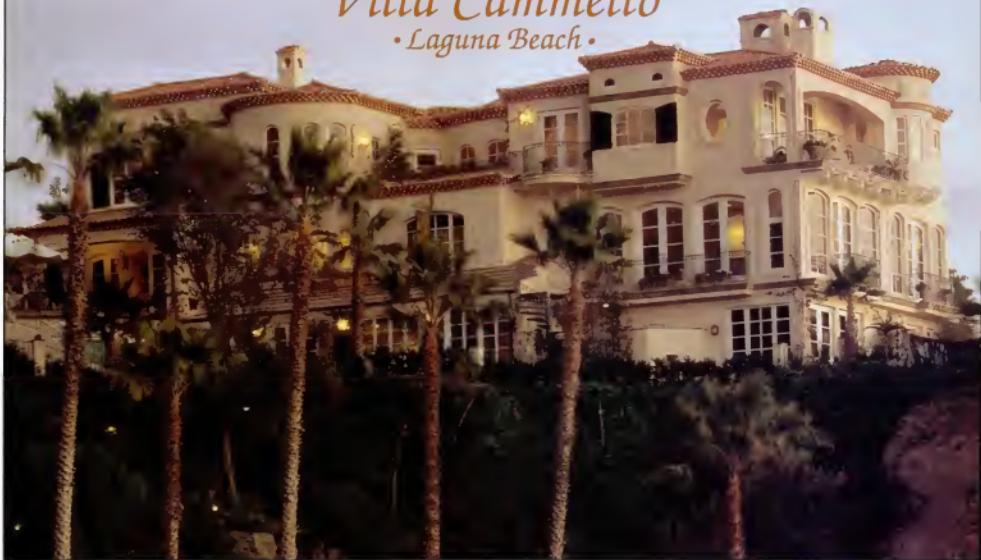
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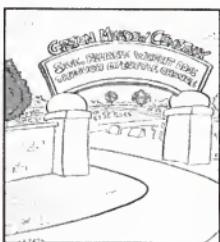
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OCTOBER FORECAST

LIBRA (September 23–October 22) Romantic and sentimental, Librans need a mate. If that's not possible, a buddy or business partner will do until the real thing comes along. Seeking the ideal love is accented this month, yet fantasy, as well as co-dependency, can arise. Dramatic and persuasive skills are honed and well-directed into public relations, advertising or promotional arenas. The new moon in Libra on the 5th highlights reputation and popularity, so take advantage of the limelight.

SCORPIO (October 23–November 21) People don't understand Scopios; "keep them guessing" is the Scopio motto. With sexy Venus and expansive Jupiter transiting the sign of Scorpio this month, mastery over appetites is the goal—but don't overdo the self-control. Take charge of desires without falling into the trap of self-denial. Mercury, the communication planet, retrograding in Scorpio can create misunderstandings and confrontations with partners over control issues.

SAGITTARIUS (November 22–December 21)

Sagittarians are more generous, trusting and luckier than the rest of us. Luck is on their side this month, most likely due to their perpetually optimistic attitudes. Laid-back lifestyles appeal, while indulgence of appetites is likely. Life's pleasures, artistic interests or pursuits, entertaining, philosophizing, material possessions and finances are highlighted.

CAPRICORN (December 22–January 19) If you want to move a mountain, call on a Capricorn and they will grind that mountain down to a fine dust for you. Energy is best channeled into career matters or social positioning this month. Pursue goals, but don't create conflict with higher-ups, unless, of course, you happen to be a higher-up. Practicality is the key to getting what you want. Work within the boundaries.

AQUARIUS (January 20–February 18) Aquarians would rather think and read than eat. Electric, magnetic, driven and mentally restless, you will want to communicate, teach, learn and share ideas all month. You may travel, write, publish or expand your own horizons—and those of others. Try satisfying your humanitarian instincts. There is a tendency to be scattered with multiple interests, so keep your priorities clear.

PISCES (February 19–March 20) The gentle, gullible sign of Pisces has much to contend with while Saturn, the planet of discipline and hard-core reality, transits its space. To make matters worse, Saturn's retrograde motion for the past three months has put a freeze on resolutions and remedies. Do not lose faith, because as Saturn moves forward in November, pressing issues involving children and loved ones will dissipate.



ARIES (March 21–April 19) Arians, the commandos of the Zodiac, are known for charging right in and wiping out the opposition. Headbutting opponents will be number one on your list of things to do this month. Fortunately, Arians' skulls are hard as rocks, capable of taking a serious pounding. The full moon in Aries on the 19th highlights expansion of career and partnership matters—through intimidation, of course!

TAURUS (April 20–May 20) How do you get to a Taurus? Take away their food and their money. Fights over joint resources and/or sex are likely this month. The upside is passionate intimate encounters. You may define yourself more clearly through interactions with a main squeeze, particularly in the areas of power, control and desire. Your self-confidence is higher than usual. So is your weight.

GEMINI (May 21–June 20) Geminis get nervous when there's nothing to do. With their ruling planet Mercury retrograde this month, they just may have to cool their heels before casting their nets back into the water. Problem-solving skills are accentuated and unconventional ideas blossom. Intuition is greater than logic, so listen to hunches. Steer clear of entanglements with relatives, neighbors and cling-ons.

CANCER (June 21–July 22) Cry for a Cancer and they jump to your rescue. Cancers are the moms of the Zodiac, so tuning in to family matters and refuge in the domestic realm is definitely your "cup of chicken soup" this month. Past emotional or family issues may emerge for confrontation and healing—it's time to forgive and forget! Transformation or renovation of your home brings rewards.

LEO (July 23–August 22) Leos, the royalty of the Zodiac, have a way of inspiring loyalty in their subjects. With the fiery planet Mars conjuncting their regal sun this month, ego energies, productivity and accomplishment are at an all-time high. However, an overabundance of Martian energy can lead to emotional flare-ups with mates or business partners. Cooperation as well as competition are in high focus.

VIRGO (August 23–September 22) The emotional life of a Virgo involves constant striving to create order out of chaos. You will have your work cut out for you this month as Mercury, your ruling planet, slows down and backs up. Be extremely careful of what you do, say or write—especially your signature on the dotted line—because repercussions could develop. Your innate talent for fixing people, things or situations takes precedence.

OC

CALENDAR

SPECIAL EVENTS

NIGHT OF THE MASQUE, October 1. The benefit auction features more than 100 unique, original masks created especially by contemporary artists. Emporio Armani, South Coast Plaza, 3333 Bristol Street, Costa Mesa, 759-1122.

An Evening Out West, October 1. The fund-raiser includes a western-themed musical revue, dining and an auction. Chappie's, 17272 Newhope Street, Fountain Valley, 531-7478.

COUNTRY FAIR, October 1-2. The family event includes food and activities. Huntington Central Park Equestrian Center, Golden West and Elsie streets, Huntington Beach, 536-0088.

OKTOBERFEST CELEBRATION, October 5. The German-themed festival features traditional foods, music and entertainment. Student Center Patio, Golden West College, 15744 Golden West Street, Huntington Beach, 895-9261.

MONTE CARLO NIGHT, October 6. The evening event includes sample dining of foods from 13 Laguna Beach restaurants, casino games and a silent auction. Rose Garden, Hotel Laguna, 425 S. Coast Highway, Laguna Beach, 376-0511.

HERITAGE FESTIVAL, October 8. The family affair includes a parade, local bands, a car show, food and entertainment. Kraemer Park, 201 N. Bradford Avenue, Placentia, 933-8232.

WOMEN AND HIV CONFERENCE, October 8, UC Irvine Student Center, UCI campus, Irvine, 499-7223.

TRUSTEES GALA, October 8. The annual fund-raising event is an outdoor party that includes comedy and music by the Smothers Brothers, Irvine Barclay Theatre Plaza, 4242 Campus Drive, Irvine, 494-4646.

Irving Ranch Fall ANNUAL CELEBRATION, October 8-9. The event includes food, crafts, historical exhibits and "living history" displays. 1 Irving Park Road, Orange, 632-8072.

Judaic Heritage Fair, October 9. A day-long celebration of Jewish culture, including foods, displays and entertainment. Jewish Community Center, 250 E. Baker Street, Costa Mesa, 751-0608.

Cowboys Cook-off, October 9. The annual food-fest also features an arts and crafts fair and entertainment. San Clemente Pier, San Clemente. For more information, call 492-1131.

ANARIFEST CELEBRATION, October 15. Activities include a hay ride, face painting and scarecrow contests. Fullerton Arboretum, Yorba Linda Boulevard and Associated Road, Fullerton, 773-3579.

FOCUS ON DINING, October 16. The first in this year's series of thematic benefit dinners. Pascual, 1000 Bristol Street, Newport Beach, 673-6502.

AN EVENING IN THE CARIBBEAN, October 17. The benefit events includes tropical drinks, dining and a steel band. Rose Garden, Hotel Laguna, 425 S. Coast Highway, Laguna Beach, 999-3309.

CHRISTIAN COMPANY, October 19-21. The fund-raiser features 50 specialty exhibitors and numerous activities. Orange County Fair & Exposition Center, 88 Fair Drive, Costa Mesa, 261-0833.

A DAY IN THE LIFE OF THE WORLD, October 20. The special event features food, entertainment and exhibits from around the world. Chapman University, 333 N. Glassell Street, Orange, 997-6812.

HAUNTED CRYPT, October 21-31. The Halloween labyrinth includes the Mummy's Tomb, Hall of the Deed, Vampire's Lair and the Witch's Wood. Chapman University, 333 N. Glassell Street, Orange, 997-6812.

AMERICAN INDIAN AND WESTERN RELIC SHOW AND SALE, October 21-23. Native American artisans, entertainment and food. Pasadena Center, 300 E. Green Street, Pasadena, 213-732-8605.

ACTIVITIES

THE FACTORY READINGS, October 3. Featured poets are followed by an open reading. Casa Palma Restaurant, 122 E. 17th Street, Santa Ana, 564-6526.

ROBERT MONDavi WINE & FOOD CENTER, October 4, a wine seminar exploring medium-bodied red wines. October 6, Le Meridien's chef will demonstrate side dishes. October 19, "The Perfect Tea," an exploration of the afternoon tea. October 26, an advanced tasting seminar of sparkling wines. October 29, Masquerade Dinner, featuring the All Hollow's Eve Storytellers' rendition of *Tales of Horror, Meyhem and Frightful Humor* during a three-course dinner. 1570 Avenue, Costa Mesa, 979-4510.

LAGUNA CRAFT GUILD STREET SHOW, October 9 and 29-30. An artisan street faire. Oak Street, Laguna Beach, 494-1018.

POETRY AT ALTA, October 12. Poets and musicians precede an open reading. Alta Coffee House, 506 31st Street, Newport Beach, 564-6526.

STEEL AND IRV POETRY AT CHAPMAN, October 15. Featured poets. Argyros Forum, Chapman University, 333 N. Glassell Street, Orange, 997-6519.

FOR CHILDREN

THE CHILDREN'S MUSEUM AT LA HABRA. Through January 29, 1995. "All Work and No Play," an exhibit on careers. Tuesdays through Thursdays, "Mrs. Pocket's Storytime" shares classic stories with children. 301 S. Euclid Street, La Habra, 310-905-9793.

ONCE UPON A STORY, October 14-15, a storytelling festival for all ages. San Juan Capistrano Library Courtyard, San Juan Capistrano, 493-1752.

CURTIS THEATRE, October 16. Jerry and Judy and the Hobby Boys perform kid songs. One Civic Center Circle, Circle, Brea, 990-7722.

OAK CANYON NATURE CENTER, October 30, Halloween Faire, featuring trick-or-treating, thematic games, crafts and activities. 1600 E. Walnut Canyon Road, Anaheim Hills, 998-6380.

THEATER

CASILLERO PLAYHOUSE, Through October 1, *Rummel*, Neil Simon's farcical comedy about the confusion ensuing after conflicting cover-up stories are told to party guests. October 27 through November 10, *An Act of the Imagination*, a comedy mystery by Bernard Slade. 202 Avenida Cabrillo, San Clemente, 492-0465.

CYPRESS CIVIC THEATRE, Through October 1, Barefoot in the Park, Neil Simon's comedy about newswives in Manhattan. 5172 Orange Avenue, Cypress, 229-6796.

WESTMINSTER COMMUNITY THEATRE, Through October 1, *Lend Me a Tenor* a farcical musical comedy about an incapacitated opera singer. 7272 Maple Street, Westminster, 527-5546.

COSTA MESA CIVIC PLAYHOUSE, Through October 3, *Enter Laughing*, Caryl Reiner's autobiographical play about a boy who decides to pursue acting instead of becoming a pharmacist as is his parents' wish. October 27 through November 20, *Weird Romance*, two one-act musical comedies with music by Alan Menken; in one, the spirit of a bag lady is transported into a beautiful robot; in the other, a megahologram changes the life of a research scientist. 661 Hamilton Street, Costa Mesa, 650-5269.

GARDEN GROVE COMMUNITY THEATRE, Through October 8, *Steel Magnolias*, Robert Harling's comedy drama about an eccentric circle of Southern women. Eastgate Park, 1001 St. Mark Street, Garden Grove, 897-5122.

ORANGE COAST COLLEGE, Through October 9, *The Crucible*, Arthur Miller's drama about the Salem trials. Drama Lab Theatre, 2701 Fairview Road, Costa Mesa, 432-5880.

CURTIS THEATRE, Through October 9, *South Pacific*, a musical about love in the Pacific Islands during WWII. October 28 through November 20, *Ha!*, a nostalgic musical about an enlistee who meets up with a group of flower children during the 1960s. One Ocean Center Circle, Brea, 990-7722.

CAMINO REAL PLAYHOUSE, Through October 15, *Top Girls*, Carly Churchill's dramatic comedy about a woman's luncheon with an eclectic, surreal collection of guests. 3171 El Camino Real, San Juan Capistrano, 499-8082.

IRVINE COMMUNITY THEATRE, October 7-29, *Baby*

with the Bethwater, a satire on parenthood by Christopher Durang. Turtleneck Community Park, Sunnyhill Lane at Turtleneck Drive, Irvine, 565-5496.

HUNTINGTON BEACH PLAYHOUSE, October 7-30, *Amadeus*, Peter Shaffer's drama exploring the rivalry between composers Salieri and Mozart. 7111 Talbert Avenue, Huntington Beach, 832-1405.

SADDLEBACK COLLEGE, October 14, Chinese Magic Revue, a 20-member troupe from Taiwan performs acrobatics and balancing feats. October 14-23, *Thurber Carnival*, James Thurber's comedic revue featuring excerpts from various stories by the author. McKinley Theatre, 28000 Marguerite Parkway, Mission Viejo, 582-4656.

CHAPMAN UNIVERSITY, October 20-30, *Lysistrata*, Aristophanes' bawdy comedic play about sex and pacifism. Waltmar Theatre, 333 N. Glassell Street, Orange, 997-6812.

COMEDY

THE IMPROV—IRVINE, Through October 2, Kathleen Madigan. October 25 through November 6, Brian Regan. 4255 Campus Drive, Suite 138, Irvine, 854-5455.

THE IMPROV—BREA, October 4-9, Bill Engvall. 945 E. Birch Street, Suite A, Brea, 529-7878.

MUSIC

IRVINE MEADOWS AMPHITHEATRE, October 1, Jimmy Buffet, 8808 Irvine Center Drive, Laguna Hills. For more information, call 855-6111.

THE LAB, October 1, Pilgrim Soul. October 2, jazz group On the Mile. October 8, Sacred Mirrors. October 9, Lost Innocence. October 15, Al Blake. October 16, Wild Oates. October 22, Carol Marin. October 23, Delta Ramblers. October 30, Pilgrim Soul. Tuesdays, Farmer's Market, 2930 Bristol Street, Sun-C 105, Costa Mesa, 966-6661.

THE WAREHOUSE, October 1, Modern Faith. 3450 Via Oporto, Newport Beach, 673-7700.

RENAISSANCE AT THE OLA DIA POINT CAFE, October 1, Eric Sardinas Duo. October 14, blues group the Firebirds. October 16, jazz group Ground Control. October 20, "gospel" group artist Robby Longley. October 22, jazz and blues duo Bill Brady and Laura Przygoda. October 27, jazz group Calypso Pirates. 2470 Del Prado, Dana Point, 661-6003.

RENAISSANCE CAFE—BREA, October 1, rhythmic jazz group the Bruce Baldwin Band. October 3, Eric Sardinas Duo. October 4, flamenco guitarist Phil Chein. October 5, blues guitarist Gil Chein. October 6, Debbi Ebert Duo. October 10, blues guitarist Will Brady. October 11, instrumentalist Casey Arriaga. October 13, "gypsy" guitarist Robby Longley. October 16, jazz and blues group Dutch Masters. October 17, blues guitarist Al Blake. October 18, jazz saxophonist Jeff Gonzales. October 20, jazz group Simpatico. October 22, contemporary flamenco guitar duo Bruce Wall and Emile Angulo. October 23 classical guitarist, Greg Coleman. October 24, blues guitarist Dave Cross. October 25, blues group On the Mile. October 26, reggae and blues guitarist Peter Dobson. October 31, blues group Delta Ramblers. 955 E. Birch Street, Brea, 256-2233.

RENAISSANCE COFFEE, October 1, Flea Circus. October 2, classical guitarist Ernest Ald. October 5, classical guitarist Greg Coleman. October 8, jazz and blues group Dutch Masters. October 8, jazz group Simpatico. October 9, steel drummer Ray McNamara. October 16, jazz saxophonist Jeff Gonzales. October 19, flamenco guitarist Philip John Lee. October 23, jazz group On the Mile. 2959 El Camino Real, Tustin, 832-CAFE.

RENAISSANCE CAFE—LAGUNA BEACH, October 1, jazz group Calypso Pirates. October 2, jazz saxophonist Jeff Gonzales. October 3, jazz and blues group Dutch Masters. October 4, "gypsy" guitarist Robby Longley. October 9, jazz group Simpatico. October 11, classical guitarist Greg Coleman. October 15, blues group the Firebirds. October 16, guitarist Mike Hamilton. October 17, jazz and blues guitarist Dave Cross. October 18, jazz group On the Mile. October 20, jazz and rhythm and blues group Debbi Ebert Duo. October 22, rhythmic jazz group

Bruce Baldwin Band. **October 24**, blues guitarist Will Brady. **October 25**, blues band Three Blind Mice. 234 Forest Avenue, Laguna Beach. 497-5282.

THE COACH HOUSE. **October 5**, Lee Kottke. **October 6**, America. **October 10**, Michael Hedges. 33157 Camino Capistrano, San Juan Capistrano. 496-8930.

CAL STATE FULLERTON. **October 7**, jazz ensemble Little Theatre. **October 21**, faculty recital featuring pianist M'Lou Dietzer. **October 27**, faculty chamber recital. Recital Hall. 800 N. State College, Fullerton. 773-3371.

SADDLEBACK COLLEGE. **October 7**, "A Musical Smorgasbord," featuring the Saddleback and Irvine Valley College Symphonic Wind Ensembles performing an International program including Armenian Dances, English Folk Song Suite and the Overture to Candide, as well as several new works. **October 8-9**, "It's a Classical Gas," featuring the Saddleback Symphony Orchestra performing a musical journey tracing the development of jazz. **October 15**, jazz pianist Sandy Owen. **October 16**, a piano and percussion recital featuring works by Stravinsky, Weston and Bartok. **McKinney Theatre**, 28000 Marguerite Parkway, Mission Viejo. 582-4656.

CHAPMAN UNIVERSITY. **October 7**, the 20th Century Music Concert. **October 15**, the Orange County Guitar Circle. **October 21**, faculty recital featuring guitarist Jeff Cogan. **October 28**, Chapman University Choirs. **Salmon Recital Hall**. **October 8**, Metropolitan Opera auditions. Chapman Auditorium. 333 N. Glassell Street, Orange. 997-5812.

CRYSTAL CATHEDRAL. **October 7**, organ recital, featuring Russia's Alexander Fiseiskiy. 12141 Lewis Street, Garden Grove. 971-4000.

SoCAL JAZZFEST. **October 8-9**, the two-day musical festival features numerous bands performing traditional jazz music. Santa Ana Elks Lodge, 212 Elk Lane, Santa Ana. 664-1408.

FIRST PRESBYTERIAN CHURCH. **October 15**, "From Harmony to Harmony: Honoring Music's Patrons," featuring the Golden West College Chorale and Chamber Singers performing works that honor St. Cecilia, the patron saint of music. 7702 Westminster Avenue, Westminster. 895-8378.

CRAZY HORSE SALOON. **October 24-25**, Waylon Jennings. 1580 Brook hollow Drive, Santa Ana. For more information, call 549-1512.

CERRITOS PERFORMING ARTS CENTER. **Through October 1**, Smokey Robinson. **October 13**, the Israel Chamber Orchestra performs works by Hindemith, Schubert, Stravinsky and Mozart. **October 21-22**, Geddes Knight and Michael McDonald. 12700 Center Court Drive, Cerritos. 800-300-4345.

DANCE

CHAPMAN UNIVERSITY. **October 1**, Choreography Showcase, featuring the work of local choreographers. Chapman Auditorium, 333 N. Glassell Street, Orange. 997-6812.

CERRITOS PERFORMING ARTS CENTER. **October 4-5**, the Nai-Ni Chen Dance Company, performing contemporary interpretations of traditional dances. **October 7-9**, the principal dancers of the New York City Ballet, performing repertoire highlights. 12700 Center Court Drive, Cerritos. 800-300-4345.

ART

MUCKENTHALER CULTURAL CENTER. **Through October 2**, "Recreated World," an exhibit exploring the process of stage designing. 100 W. Malvern Avenue, Fullerton. 738-6595.

BREEDEN GALLERY. **Through October 5**, a mixed-media exhibit spotlighting the work of Latino artists, including Ricardo Duffy, Roberto Gutierrez, Jose Lozeno and Rosa Huerta-Williamson. **October 8 through November 2**, a science-fiction-themed mixed-media exhibit of works by Kathleen Kaplan, Larry Albright and Samuel Muncy. 141 S. Glassell Street, Orange. 639-3398.

CAL STATE FULLERTON. **Through October 9**, "Family Album," an exhibit of work by 20 artists exploring the American family. Main Art Gallery, 800 N. State College, Fullerton. 773-2037.

LAGUNA ART MUSEUM. **Through October 9**, "Fragile Ecologies," an exhibit featuring artists' solutions to major contemporary ecological issues; works by Northern California Impressionist Guy August. **Through December 4**, "Boutique Mystique," an exhibit of wearable sculpture by Lun-nah Menoh. **October 31 through February 26 1995**, "I'm From Within," an exhibit of Amish Quilts from Lancaster County, Pennsylvania. 307 Cliff Drive, Laguna Beach. 494-6531.

MEZZANINE. **Through October 13**, "The Circus," figurative mixed-media works by Daniella Foletto inspired by Le Cirque du Soleil. Brinderson Towers, 19800 MacArthur Boulevard, Irvine. 724-1066.

IRIS FACTO. **Through October 13**, mixed-media collage-based works by Karen Melanson, Leslie Trujillo and Shawnee Penicibleo. **October 14 through November 10**, a Halloween-themed exhibit featuring the work of Brian Atkins, Peter Owen, Chris Sap and Bob Mederos. 517 N. Harbor Boulevard, Fullerton. 525-7865.

SADDLEBACK COLLEGE. **Through October 13**, a video installation work by Stuart Bender. **October 27**



through December 15, a work by Richard Lou and Robert Senchez. Art Gallery, 28000 Marguerite Parkway, Mission Viejo. 582-4624.

CHAPMAN UNIVERSITY. **Through October 14**, "Urban Artist and the Natural World." Guggenheim Gallery, 333 N. Glassell Street, Orange. 494-6812.

DARK'S ART PARLOR. **Through October 16**, "Dark Room," a photographic exhibit featuring the work of four artists. **October 29 through December 4**, "The Darkening," featuring the work of two airbrush artists. 1405 N. Main Street, Santa Ana. 647-9733.

FLOATING STOREFRONT STUDIO. **Through October 21**, works by Lynne Coenen. **October 27 through November 29**, works by Jim Cokas, Irvine Marketplace, 4255 Campus Drive, Suite 195, Irvine. For more information, call 854-3779.

CITY OF BREA GALLERY. **Through October 21**, "Inspirations: Art by the Physically Challenged," a multimedia exhibit. Brea Civic and Cultural Center, 1 Civic Center Circle, Brea. 990-7730.

NEWPORT HARBOR ART MUSEUM. **Through October 23**, "Permanent Collection Presentation," an exhibit of multimedia works from the museum's permanent collection, including works by Edward Kienholz and Charles Garabedian and focusing on post-World War II California art. 850 San Clemente Drive, Newport Beach. 759-1122.

SEVERN WUNDERMAN MUSEUM. **Through October 28**, "Kate Steinitz: A Life in Art," a retrospective exhibit of works by the Bauhaus artist and scholar. 3 Mason, Irvine. 472-1138.

IRVINE FINE ARTS CENTER. **Through November 6**, "Vine Ripened, Ready to Pick: Irvine's Artists Come of Age," featuring the work of 10 contemporary artists living and working in Irvine; works by Walt Pruitt. **Through November 11**, ceramics by Dean Cuffman and Dennis Ray. **Through November 6**, a photo-

graphic exhibit by Valery Itsikovich. 14321 Yale Avenue, Irvine. 552-1018.

IRVINE MUSEUM. **Through November 12**, "Regionals," an exhibit featuring the works of Millard Sheets, Phil Duke and Rex Brandt. 18881 Von Karman Avenue, Irvine. 476-0294.

BISTANGO RESTAURANT GALLERY. **Through November 15**, "Nothing in Common," a mixed-media exhibit including works by Frank Dixon, Fay Colmar, Elizabeth Nees and Eric Orr. 19100 Von Karman, Irvine. 752-5222.

LAGUNA ART MUSEUM SATELLITE. **Through December 4**, "Boutique Mystique," wearable sculpture by Lun-nah Menoh. South Coast Plaza, 3333 S. Bristol Street, Costa Mesa. 662-3365 indefinitely.

IRVINE CIVIC CENTER. **Through December 8**, works by Anni Berman. 1 Civic Center Plaza, Alton Parkway and Harvard Avenue, Irvine. 552-1018.

BOWERS MUSEUM. **Through January 2, 1995**, "California, the Golden Years," a dual exhibit including "Easels in the Arroyos: Plein Air Paintings From the Permanent Collection," and "Masters of Illusion: William and Alberta Binford McCloskey." Continuing indefinitely, "Selected Works From the Paul and Ruth Tishman Collection of African Art"; "California Legacies"; "Arts of Native America"; and "Visions of the Shaman, Song of the Priest." 2002 N. Main Street, Santa Ana. For more information, call 567-3600.

ROBERT MONDavi WINE & FOOD CENTER. **Through January 10**, paintings by Randy Leifer. 1050 Scenic Avenue, Costa Mesa. 979-5450.

THE LAB. **October 1-31**, works by Luciano Baldi. 2930 Bristol Street, Suite C-105, Costa Mesa. For more information, call 966-6661.

DECORATIVE ARTS CENTER. **October 8 through January 15, 1995**, "California! Here I Come," an exhibit from the state's rancho period. 31431 Camino Capistrano, San Juan Capistrano. 496-2132.

ART INSTITUTE OF SOUTHERN CALIFORNIA. **Through October 7**, Laguna Beach Architectural Guild Awards submissions exhibit. 2222 Laguna Canyon Road, Laguna Beach. 494-5969.

SPORTS

LOS ANGELES DODGERS at Dodger Stadium. **October 1-2** vs San Francisco Giants. For more information, call 213-224-1400.

LOS ANGELES RAMS at Anaheim Stadium. **October 2** vs Atlanta Falcons. **October 16** vs. New York Giants. 937-6767.

LOS ANGELES RAIDERS at Los Angeles Memorial Coliseum. **October 23** vs Atlanta Falcons. **October 30** vs Houston Oilers. 310-322-5901.

MIGHTY DUCKS at Anaheim Arena. **October 9** vs. Calgary Flames. **October 12** vs. Vancouver Canucks. **October 14** vs. Boston Bruins. **October 17** vs. Edmonton Oilers. **October 30** vs. St. Louis Blues. 740-2700.

LOS ANGELES KINGS at Great Western Forum. **October 5** vs. Detroit Redwings. **October 8** vs. Calgary Flames. **October 11** vs. San Jose Sharks. **October 13** vs. Vancouver Canucks. **October 15** vs. Boston Bruins. 310-673-6003.

LOS ANGELES LAKERS at Great Western Forum. **October 21-22**, Shootout and Shootout finals. 310-41362.

UC IRVINE ANTEATERS. Men's Soccer: **October 2** vs. Gonzaga University. **October 14** vs. Cal State Northridge. **October 16** vs. UC Santa Barbara. **October 23** vs. Cal State Fullerton. Women's Soccer: **October 3** vs. UCLA. **October 16** vs. USC. **October 28** vs. University of New Mexico. **October 30** vs. Cal Poly San Luis Obispo. Water Polo: **October 9** vs. Santa Barbara. **October 15** vs. University of the Pacific. 856-6202 or 566-5814.

CAL STATE FULLERTON TITANS. Men's Soccer: **October 14** vs. UNLV. **October 16** vs. New Mexico. Women's Soccer: **October 4** vs. Cal Baptist. **October 11** vs. UC San Diego. **October 13** vs. Azusa Pacific. **October 25** vs. Pepperdine. **October 29** vs. Cal State Bernardino. Volleyball: **October 1** vs. UC Irvine. **October 14-15** vs. Hawaii. 773-CSUF.

CHAPMAN UNIVERSITY PANTHERS. Football: **October 22** vs. Merlo. **October 29** vs. LaVerne. 997-6691. OC

Zignerature

By Gloria Zigner

A BLACK-TIE BASH FOR BOOKS

1 With the unqualified success of the grand opening of the Newport Beach Central Library, Chairwoman **BARBARA GLABMAN** (far right) once again proved to be "hostess with the mostest." Just ask Publicity Chair **JODI GREENBAUM** and author **NANCY TAYLOR ROSENBERG**, or any of the other 600 guests.



1



2 Capitalease President **JEFF MORRIS** and **MOLLY LYON** offer a toast to the coast's newest treasure: our state-of-the-art library.

3 **LUCILLE KUEHN** (3rd from left), who helped make the dream of a new library a reality, is congratulated by well-wishers **BARBARA ROPPOLO**, **CAROL HOFFMAN** and **Dominick Roppolo** at the library's black tie opening.



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4 Among the guests who were impressed by the computer technology available for use in the library were **SANDY POSPISIL** and her husband, **RICK**, an orthopedic surgeon.

5 Joining the glamorous library crowd were architect **CARL McLARAND** and **REBECCA SKELLERN**. McLarand Vasquez & Partners is working on the 28-story Metropolitan Transportation Authority building, the only high-rise building now being built in Los Angeles.

6 Charismatic **T. JEFFERSON PARKER**, author of *Laguna Heat*, *Pacific Beat* and his latest bestseller, *Summer of Fear*, is currently writing a television sequel for *Laguna Heat* and is halfway through his next book.

7 The premier fund-raiser for the Probation Community Action Association was the premiere of *City Slickers II*. It raised \$20,000 for the Probation Department's new community support group. Event organizers **AL MARTINEZ** and **JEFF IMMEDIATO**, with Chief Probation Officer **MIKE SCHUMACHER**, attend to **NORMAN**, one of the movie's leading characters.



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8 Some of the fitness apparel industry's leading designers congratulated SUSAN SHAW (second from right) at the grand opening of her store, Dancegear, in Fashion Island's Atrium Court. Mingling with the modish crowd were BRON ROYLANCE of 90265, CARUSHKA, of her company of the same name, JIM TORTI, president of Moda Prima, and Orange County's own MOSSIMO GIANNULLI of Mossimo.

9 ALA GRIGORIAN and ANDREI LEONTIEFF are partners in the private waterfront club, Leontieff's. As a tension tonic, sample one of their 52 varieties of vodka and smash the glass in the fireplace.

10 Chairman RICHARD BERG invited guests aboard his yacht, *Jalapeño*, to kick off the 6th annual Billfish Tag & Release Tournament. Proceeds from the popular event went to help Hoag's Emergency Care Unit expansion and renovation.

11 CPA HAL HURWITZ is a partner in Coopers & Lybrand, which may explain why he was chosen treasurer of the Orange County Alzheimer's Association. At the "Evening To Remember" fund-raiser at the Village Crean, he and JIM GRANT pitched in as bartenders to help raise more than \$40,000 for the cause.

12 Co-chair PRISCILLA SELMAN thanked one of the world's most outstanding women, Egypt's former first lady, JEHAN SADAT, for her keynote speech when the Red Cross honored seven of Orange County's outstanding women at the Clara Barton Spectrum awards luncheon. More than 850 people attended the event.



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13 ELLIE CORTESE was the ever-gracious hostess when Opera Pacific's annual Founder's Gala was held at her Lemon Heights estate. General Director DAVID DICHIERA and gala Chairwoman LINDA CASSUTO MANDELBUM happily reported that the event raised more than \$60,000 for Opera Pacific's outreach programs and mainstage season.

14 Jet-setter BARBARA VENEZIA (far right) visited Westhampton socialites ROBERTA and EVERETT FINESTONE at their Long Island waterfront retreat. These garment industry moguls entertain friends from around the world.

15 Can you imagine the look on the faces of the patients at Children's Hospital of Orange County when ARNOLD SCHWARZENEGGER walked in for a surprise visit? CHOC President and CEO TOM JONES welcomed the star, who was in town for the premiere of *True Lies*. Schwarzenegger spent more than two hours talking to the kids, handing out gifts and, of course, signing autographs.



15

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JET-SET SKIING AT
LAKE TAHOE
AND ST. MORITZ

FALL FICTION:
SOMETIMES
LOVE IS BLIND

HIGH-SPIRITED
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AS THE BRASSY STAR OF 'THE NANNY'

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